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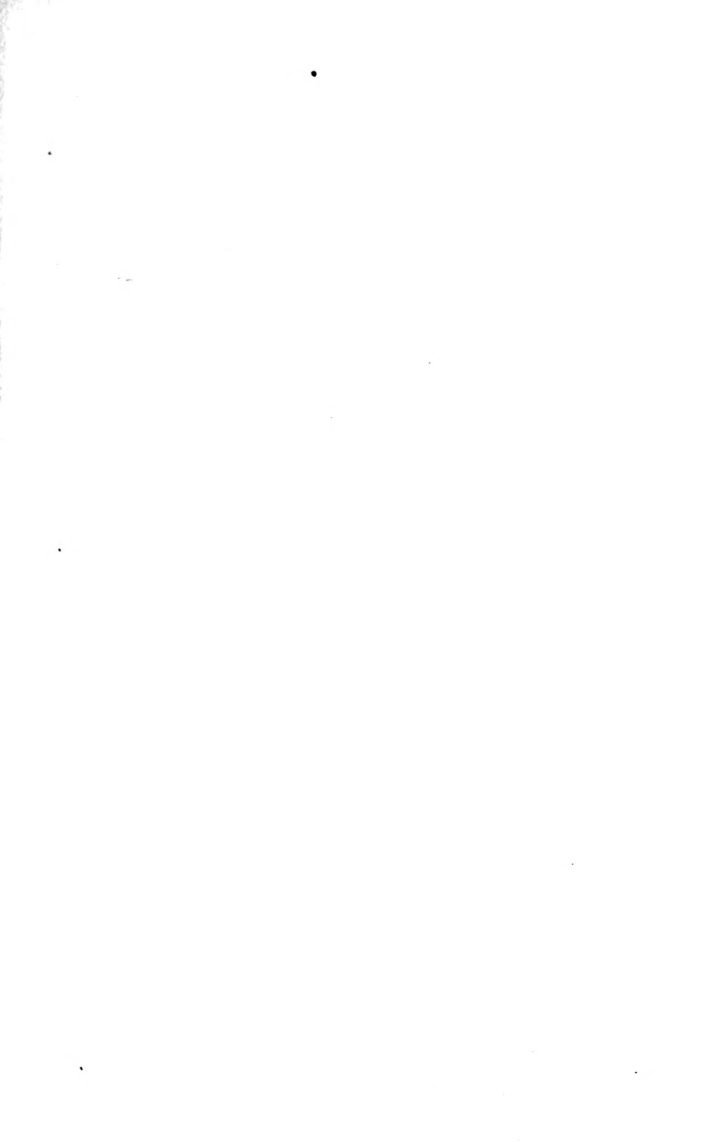
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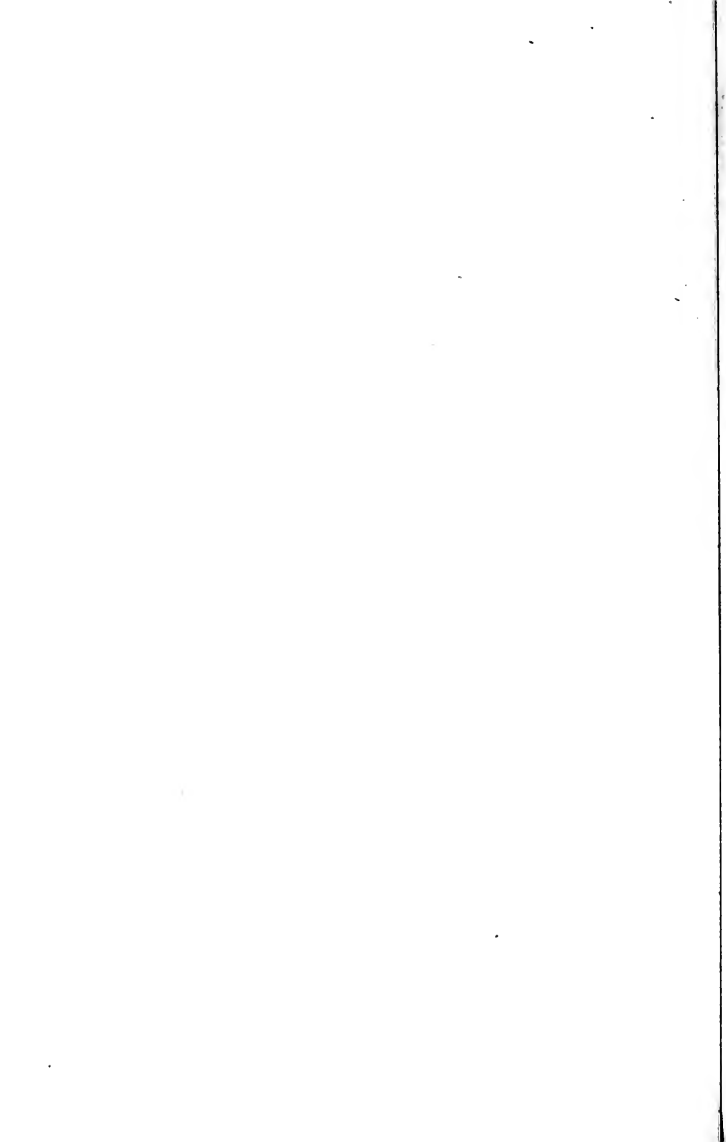
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# THE BLUE GUIDES

Edited by FINDLAY MUIRHEAD, M.A., F.R.G.S.

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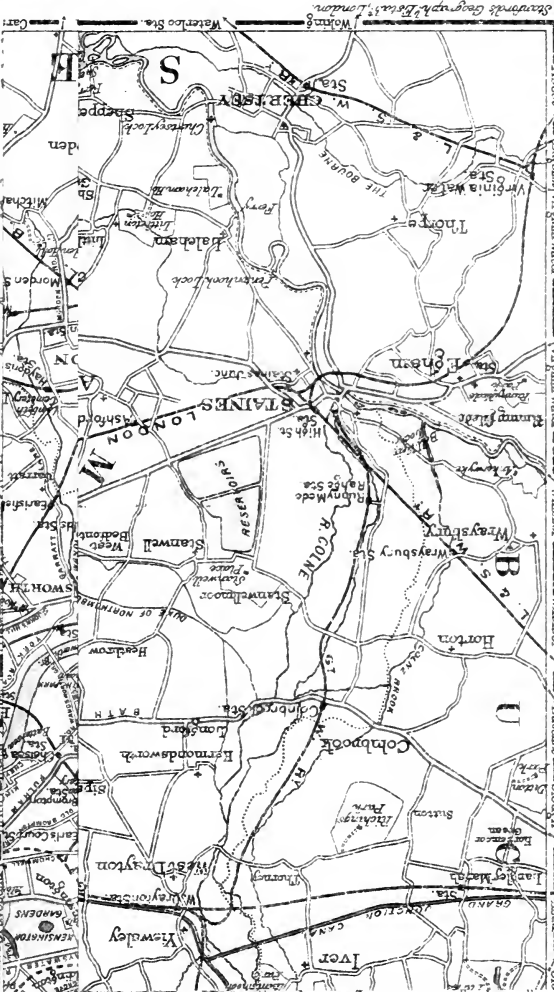
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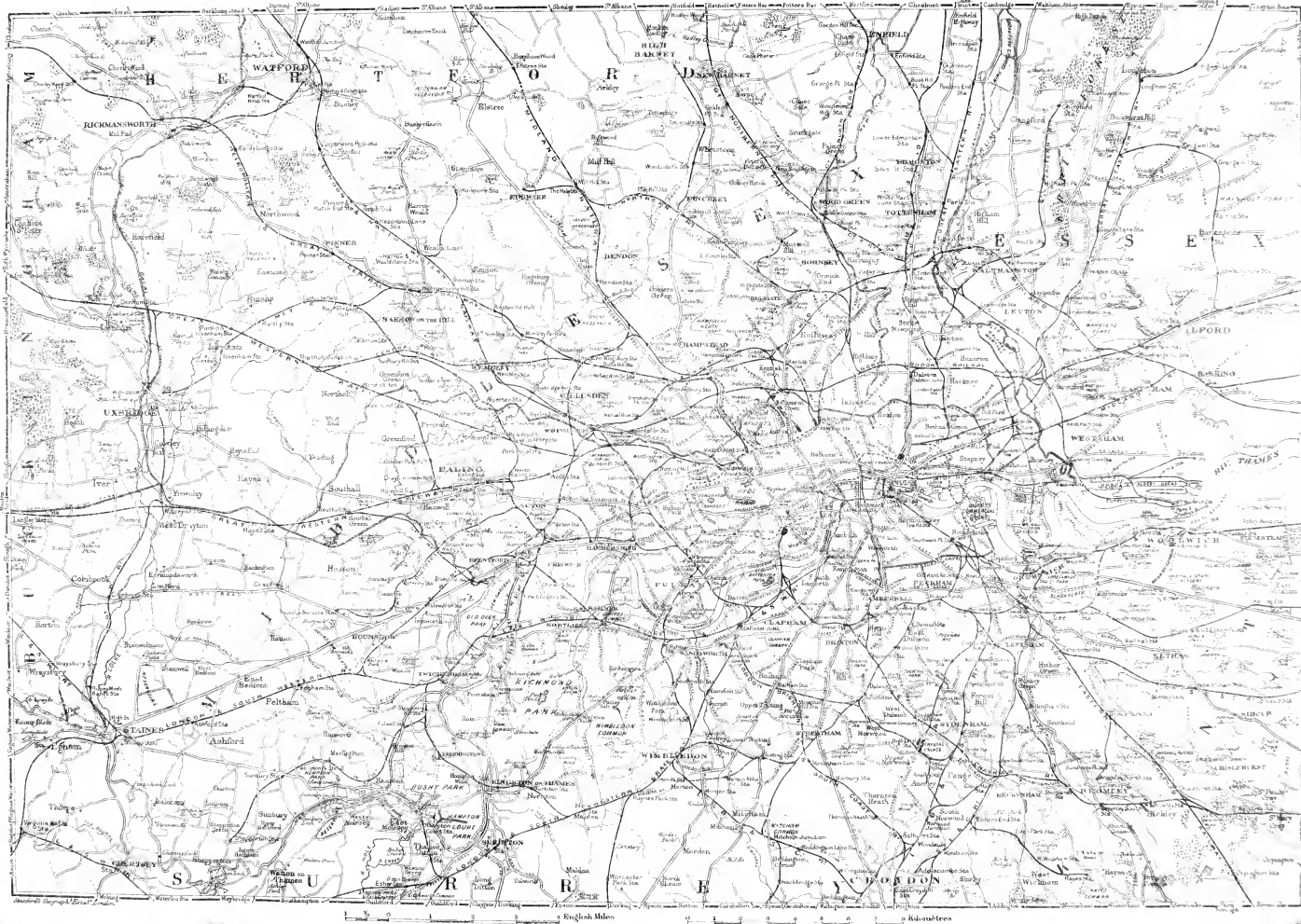
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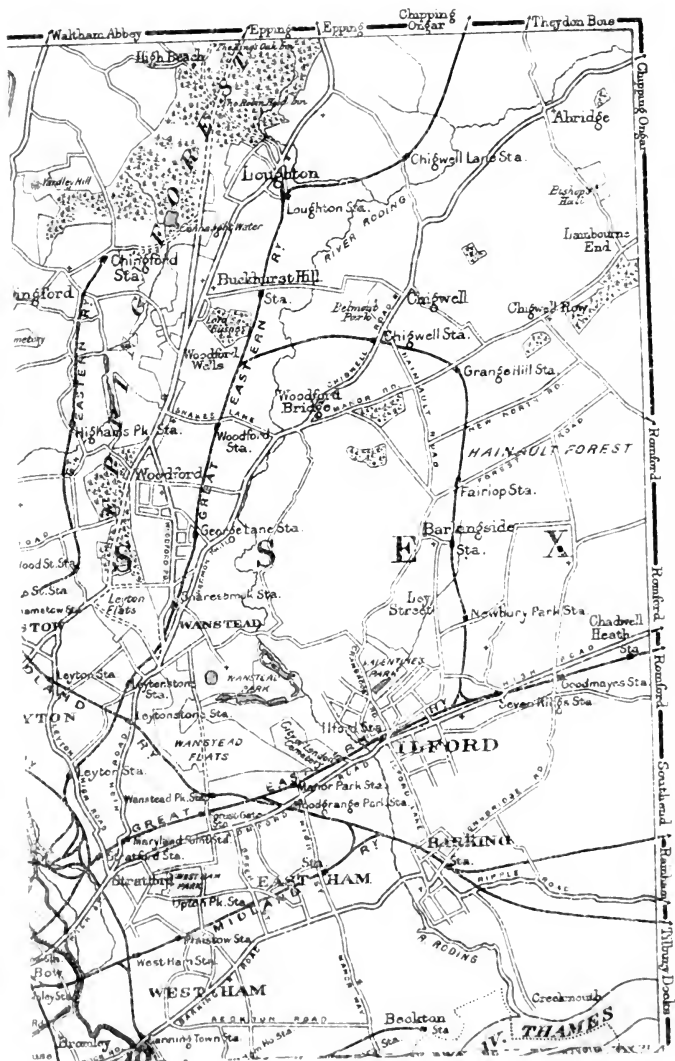
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## PREFACE

THE present GUIDE TO LONDON AND ITS ENVIRONS, now appearing in its second edition, aims at presenting a convenient, brief, and clear description of the chief points of interest in one of the great cities of the world (not forgetting its innumerable literary and historical associations), prefaced by a summary of practical information likely to be useful to the visitor, whether from other parts of the kingdom, from overseas, or from elsewhere abroad. It is hoped, too, that it may be found to be a convenient handbook for the Londoner, not only reminding him of what lies at his door, but for practical purposes obviating the consultation of many books of reference. It lays no claim to be an exhaustive description of London, for which many volumes would be required. No one is better aware than the Editor and his Staff of the difficulty of avoiding errors, whether of omission or of commission, and suggestions for the correction or improvement of the Guide will be most cordially welcomed. Those already received are here gratefully acknowledged.

The first edition of this Guide-book appeared in war-time, and the labour of adapting the present edition to peace conditions has been considerable. The struggle that convulsed the world has, of course, left nothing quite unaltered, but, so far as the traveller and visitor is concerned, the London of to-day is surprisingly like the London of 1914; and the Editor's optimism in founding his original descriptions on normal rather than on abnormal conditions has been justified. Matters, however, have not yet reached a stable equilibrium, and changes are still the order of the day. This is especially true as regards PRICES. The hotel-charges and similar figures given in the text will, it is hoped, aid the traveller in estimating his expenses, but under present conditions they must be taken as approximate and relative only.

In preparing the Blue Guide to London the Editor has received the most cordial and generous assistance from every quarter: from the authorities in Government Offices, from the directors of public and private institutions, from the clergy of London, from secretaries of societies, from the officials of railway and other companies, and from innumerable scholars and friends. Prevented, by their very number, from naming them all, the Editor here tenders to these his most sincere gratitude for their invaluable help, which should go far to lend an authoritative character to the

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present Guide. Specially the Editor has to acknowledge the assistance of those whose names are attached to the introductory articles. In the writing of a great part of the book and in the general preparation of both editions he has been aided by Dr. James F. Muirhead, his colleague for many years before the War in the English editorship of Baedeker's Handbooks. For the account of the National Gallery he is indebted to Mr. C. H. Collins Baker, its secretary; for that of the British Museum to Mr. Arundel Esdaile, of the Printed Books Department. Mr. Maurice Brockwell contributed the notices of the private picture-galleries in London. Permission to use the maps of Epping Forest has been generously granted by Mr. Edward North Buxton and Messrs. Edward Stanford Ltd.

The MAPS AND PLANS (with the above exception) have been specially drawn for the Guide, and every care has been lavished on them to adapt them to the needs of the traveller. With the aid of the group of maps in the Appendix neither the stranger to London nor the Londoner should have any difficulty in locating and finding his way to any point in the metropolis.

The first edition of the present guide-book was the pioneer of a new and comprehensive series for English-speaking travellers, prepared with a special eye to their requirements and edited with a careful appreciation of the changed conditions, both material and moral, arising from the War. The Blue Guides are written from fresh personal experience by authors already familiar with the countries and cities they describe. These guides aim at being accurate and practical; but, although the ultimate test of the volumes must be their usefulness on the spot rather than their interest in the study, such subjects as history, art, archaeology, and social developments will be treated in a discriminating and suggestive manner by experts entitled to speak with authority. In organizing the series and in collecting material the Editor has a further advantage in the powerful co-operation of the famous house of Hachette of Paris, by whom French editions of the guides will be issued under the rubric of 'Les Guides Bleus.'

Advertisements of every kind are rigorously excluded from this and every other volume of the Blue Guides Series.

4a Bloomsbury Square, W.C. 1.

## LONDON AND THE WAR

THE Great War of 1914-18 has raised London to a higher plane of interest than ever before; the war-experiences of the ancient metropolis have added fresh names and new sites to its associations with the national history, while it is as rich as

ever in historic and beautiful buildings and in treasures of art. For more than four years, under the discipline of hostile attacks from the air, darkened streets, diminished communications, busier working hours, rationed food and fuel, and restricted amusements, London was the courageous centre of an Empire at war. Most of the external traces of this state of war have disappeared. Some of the parks and open spaces are still cumbered by Government hutments and show more or less derelict 'allotments,' once cultivated to increase the national food supply. Several of the hotels commandeered by Government have permanently disappeared as hotels, but most have resumed business. Clubs and private mansions used as hospitals or for administrative purposes have been restored to their owners. The public collections that were closed during the War are again open. The sign-manual of war is most conspicuously evident in the universal rise of prices, which the visitor will most feelingly realize in the charges at hotels and in the fares of cabs, railways, and omnibuses. Food is no longer rationed, but the continued scarcity of certain common articles is reflected in high charges and small portions. The hours during which alcoholic refreshment may be obtained are restricted (comp. p. 17). The stringency of passport regulations, the more drastic customs examinations, and the closer police surveillance of aliens are additional reminders that times are not yet quite normal.

The development of aircraft early brought London within the danger-zone. The first air-raid on London took place on May 31st, 1915, two more followed in Sept., and one in October. In 1916 there were three raids, in 1917 thirteen, and in 1918 five. On the last attack, on May 19th, 1918, seven enemy planes were brought down. Of these twenty-five raids three (Nov. 28th, 1916; June 13th and July 7th, 1917) were made by daylight, the remainder at night, usually at or near full moon. In all 922 bombs were dropped in the County of London (p. xxiii), of which 355 were incendiary and 567 explosive; 524 persons were killed and 1264 injured. The material damage done is estimated at £2,042,000, or less than one-fifth of that wrought by the Great Fire in 1666. East London suffered most, owing to its position on the raiders' usual line of approach. Several public buildings were hit by bombs and others were scarred by splinters, but London lost practically nothing of serious historic or artistic interest.

Zeppelins and other dirigible craft were at first employed in attacking London (seven times), but after the destruction or capture of four airships in Sept. and Oct. 1916, their place was taken by fleets of heavy bombing aeroplanes (mainly 'Gothas'), which had a range of several hundred miles and a speed of 85-90 miles per hour. The defensive measures were correspondingly developed, and consisted chiefly in a con-

tinuous and intense 'barrage fire' from numerous anti-aircraft stations in the outer suburbs. Machines which penetrated this barrage zone were greeted by a concentrated fire from guns mounted nearer Central London, and were attacked by British 'counter-planes.' In the later phases of the War the defences were strengthened by the 'apron barrage,' consisting of strands of wire trailed by captive balloons. Air-raid warnings, given first by cycle-scouts and later by maroons, counselled retirement to cellars and basements, the tube subways, church-crypts, and other refuges, until the 'all clear' was sounded by the bugles of the boy-scouts.

### Explanations

**MAPS AND PLANS.** For convenience in handling the Guide on the spot the maps and plans throughout the text are inserted immediately *after* the matter to which they relate. The system of references (Pl. G 32, II, etc.) to the plans in the Appendix is explained on p. 19 of the Appendix.

**TYPE.** The types have been selected for their clearness. Smaller type is used for historical and preliminary paragraphs and (speaking generally) for descriptions of minor importance. From considerations of space the interiors of some museums and churches are likewise described in small type, but an effort has been made to avoid inflicting on the traveller long paragraphs in small print to be read within poorly-lighted buildings. Conversely, the accounts of Kew Gardens and the Zoological Gardens, which fall to be read in the open air, are in small type.

**ASTERISKS** indicate points of special interest or excellence.

**POPULATIONS** are given according to the census of 1921.

**ABBREVIATIONS.** In addition to generally accepted and self-explanatory abbreviations, the following occur in the guide-book :—

|  |  |
|--|--|
| Appx. = Appendix.  | L.C.C. = London County Council.                  |
| B. = Breakfast.  | N.L.R. = North London Railway.                   |
| c. = cir a (about).                                      | P. & O. = Peninsular & Oriental Company.         |
| D. = Dinner.   | pens. = pension (board and lodging).             |
| Dec. = Decorated.  | Perp. = Perpendicular.                           |
| Dist. = District (Railway).                              | R. = Room.                                       |
| E.E. = Early English.                                    | Rte. = Route.                                    |
| G.C.R. = Great Central Railway.                          | S.E. & C.R. = South - Eastern & Chatham Railway. |
| G.W.R. = Great Western Railway.                          | seq. = following.                                |
| H.A.C. = Honourable Artillery Company.                   | Y.M.C.A. = Young Men's Christian Association.    |
| L. = Luncheon.   |  |
| L. & S.W.R. = London & South-Western Railway.            |  |
| L.B. & S.C.R. = London, Brighton, & South Coast Railway. |  |

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# HISTORY AND ADMINISTRATION OF LONDON

By Charles Welch, F.S.A.

*Late Librarian of the Guildhall Library*

## A. HISTORY OF LONDON

THE existence of London cannot be traced definitely to prehistoric times. The site was then so surrounded by rivers, swamps, and forests that the Britons most probably used the higher ground as a camp rather than for permanent occupation. After the Roman invasion, completed under the Emperor Claudius in 43 A.D., London rapidly rose to importance, and was honoured with the title of 'Augusta.' Its Celtic name, 'Llyn-din,' the 'lake fort,' was turned by the Romans into Londinium; and the first historical mention of London is by Tacitus, who, in 61 A.D., describes the city as not dignified with the title of Colony, but greatly distinguished by its crowds of merchants and commerce. This was the year of the British revolt, under Boadicea, against the Romans. Suetonius, the Roman general, being compelled to leave London (then unfortified) to its fate, the city with all its remaining inhabitants was put to fire and sword by the British queen. During the next four centuries London became one of the most prosperous cities of the Roman Empire, and the highly civilized state of its inhabitants is shown by the wonderful relics of this period discovered in excavations made within the City and preserved in the public museums. These Roman remains are found at depths varying from eight to nineteen feet.

Roman London did not at first extend farther west than the course of the stream of the Walbrook, which passed through the site of the present Mansion House. Its limits were greatly extended after the first settlement, and may be traced by the discovery of Roman burial-places, which were always outside the city walls. The city walls, as finally completed, date from almost the close of the Roman occupation, probably soon after 350 A.D. They enclosed a wide area, allowing for some centuries' growth, and completely encircled the city. The southern wall, flanking the Thames, had disappeared in the 12th century and was never rebuilt. There were eight gates, viz. Bridgegate, Ludgate, Newgate, Aldersgate, Cripplegate, Moorgate, Bishopsgate, and Aldgate. Of these, Newgate and Bishopsgate belong to the Roman period, Aldgate probably to the time of William I., and Cripplegate and Moorgate (originally posterns) to a later date. In 1275 the city

wall was extended westward from Ludgate to the Fleet and thence south to the Thames, enclosing the Blackfriars precinct. Fitz Stephen, the Latin chronicler of London who wrote at the end of the 12th century, describes London wall as provided with seven double gates. There was certainly a bridge between London and Southwark in Roman times, but of what kind does not appear. After the withdrawal of the Roman legions, in 418 A.D., London became a prey to violence and disorder, and its history is lost for another four centuries. The influence of Roman civilization seems to have totally disappeared during this period, although some writers hold views to the contrary. The fact remains, however, that only within quite modern times has London regained the high state of civilization which characterized the period of the Roman occupation. The city comes next into view during the Anglo-Saxon period. London owed much to the Anglo-Saxon rulers, especially to King Alfred, who, in the year 886, restored the city and rebuilt its walls. The most ancient of the institutions of the City and a great part of its constitution date from Anglo-Saxon times. It is sufficient to mention (*i*) the offices of alderman (ealdorman) and sheriff (shire-reeve), and (*ii*) the assemblies of the folk-mote, the court of husting, and the ward-mote, which assimilated the government of the city to that of a county.

The Norman Conquest brought a great increase of power and privilege to London. A charter was obtained by the citizens from William the Conqueror, the original of which is still preserved in the archives at Guildhall. This charter, granted to Bishop William and Gosfreyd the Portreeve, the joint rulers of the city, procured for the citizens a confirmation of the laws and privileges which they had enjoyed during the Saxon rule in the reign of Edward the Confessor. Though anxious to obtain the goodwill of the citizens, William took an important step to secure his authority by building the Tower of London as a royal palace and fortress. The influence of the city rapidly increased; from King Henry I. the Londoners obtained the right of appointing their own sheriff and justiciary, and acquired jurisdiction over the county of Middlesex on payment of a yearly quit-rent of three hundred pounds. On Henry I.'s death Stephen obtained the throne largely through the influence of the citizens of London. An outstanding figure in the 12th century was the Archbishop Thomas Becket, who was slain in his Cathedral of Canterbury in the year 1170. Becket was born in London, being the son of one of its early rulers or portreeves; and after his murder the citizens made him their patron saint and thronged in pilgrimage to his shrine at Canterbury, as described by Chaucer. A chapel was built in honour of St. Thomas on London Bridge, and his effigy formed the device of the City seal down to the time of the Reforma-

tion. The early years of the second of the Plantagenets saw the establishment of the *Mayoralty*, replacing the rule of the portreeves. This important event took place, according to the City's ancient record, the '*Liber de Antiquis Legibus*,' in the first year of Richard I.'s reign (1189), Henry Fitzailwin, or FitzAylwin, the first mayor, continuing in office until his death in 1212. Magna Charta, which was wrested from King John in 1215, contained a special clause safeguarding the liberties of the City of London. Throughout the Plantagenet period London was controlled by wealthy ruling families, whose members filled the office of alderman and possessed their sokes or wards almost as their personal estates. Such were the families of the Basings, the Bukerels (who gave their name to Bucklersbury), the Farringdons (of Farringdon Ward), and many others. This predominating influence had soon to give way to the growing power of the people exercised through their Mистерies or Craft-guilds (p. 189). The Mистерies increased both in number and strength under the later Plantagenets, and at the close of Edward III.'s reign the Common Council of the City was elected for a time from the guilds, instead of from the inhabitants of the city wards.

In 1381 occurred the peasants' revolt under Wat Tyler, the Kentish leader, who was supported by an Essex band led by Jack Straw. London was for a time in the hands of the rebels, who burnt the Palace of the Savoy and other buildings, but Tyler was struck down at Smithfield in the King's presence by William Walworth, the mayor, who, with other aldermen, was knighted by Richard II. on the field. Once again, in the troublous reign of Henry VI., London was the scene of popular tumult. In June, 1450, the men of Kent met at Blackheath and advanced to Southwark under the leadership of Jack Cade, an Irish adventurer, who called himself Mortimer and claimed descent from the house of York (comp. p. 263). Partly by force and partly by treachery, Cade penetrated into the City, which for some days was in the hands of his followers, who retired each night to Southwark. At length the citizens, left to their own defence (the King having retired to Kenilworth), took courage and engaged and defeated the insurgents, the fighting being chiefly on London Bridge. Cade was taken by the sheriff of Kent, and his head was afterwards set up on London Bridge.

A typical merchant of this period was Richard Whittington, four times mayor of London between the years 1396 and 1419. He was a far-sighted and just ruler of the City and a member of the Company of Mercers, devoting his great wealth to works of usefulness and benevolence (p. 262). London was still the arbiter between rival claimants to the throne; both Edward IV. and Richard III. used every effort to secure the support of the Lon-

doners, and owed their crowns to their success in obtaining the city's recognition.

The age of the Tudor sovereigns witnessed great commercial activity and a vast expansion of the trade of London and of the kingdom. The family of Gresham, leading members of the Mercers' Company, were worthy successors of Whittington; abroad they were the trusted and successful financial agents of the English monarchs and at home conspicuous in their devotion to the increased prosperity of the City of London. To Sir Thomas Gresham the City owes the erection of the Royal Exchange as a meeting-place for merchants, and the establishment of Gresham College. The Craft-guilds (now by incorporation become Companies) exercised a strict control over the trade and commerce pursued within the City, every craftsman being obliged to become a member of the Company that controlled his particular trade. The citizens were therefore always jealous of trading privileges granted to 'foreigners,' that is, to persons who were not freemen of the City or of the Company controlling their occupation. This jealousy reached a climax in 1517 when the London apprentices attacked the houses of foreigners within the City, causing a serious riot which was known as the 'Evil May-day.' The Reformation, which brought in its train the dissolution of the monasteries, made violent changes in the religious and social conditions of London. The necessity for some provision for the poor and sick, who had hitherto been cared for by the religious orders, led to the endowment of the city's five royal hospitals in the reigns of Henry VIII. and Edward VI. To assist in the defence of England against the Spanish Armada in 1588, London contributed to the fleet no less than twenty ships fully manned and furnished with supplies, and at the thanksgiving service attended by Queen Elizabeth at St. Paul's Cathedral the Lord Mayor, Aldermen, and Common Council were present in sumptuous state, accompanied by the Companies in their best liveries. London in Elizabeth's reign and down to the end of the 17th century shows but little increase in extent beyond the limits of the mediæval city. Outside the walls, which had existed from Roman times, were open fields on the east and north, whilst on the west the way to Westminster along the Strand had a scanty fringe of houses on the north side, the south side being occupied by noblemen's houses reaching down to the Thames. The river was the great highway for all classes, the roads being all but impassable. South of the Thames, on Bankside, were Shakespeare's famous playhouse, the Globe, and other theatres (the Rose and the Swan), with the amphitheatres for bull and bear baiting, to which Londoners were conveyed by boat or ferry. The river Thames was the scene of aquatic sports at Easter and other holidays, when feats of skill, such as tilting and water-quintain, were watched by the citizens



from London Bridge. In winter time the river was often frozen, sometimes for months together, owing to the obstruction caused by the numerous arches of old London Bridge. The most notable of these frosts were those of 1281, 1564, 1683-84, 1715, and 1739-40; ice-fairs were held on the frozen Thames, with streets of shops and great festivities. To the north of the city wall the fields of the great Finsbury moor also furnished skating ground in winter: in summer they were the great playground of the city as well as the training-place for the famous London bowmen.

Early in the reign of King James I., the first of the Stuarts, Sir Hugh Myddelton, or Middleton, completed his great design for supplying London with water by the New River (1613; comp. pp. xxv, 283). The City at the King's request also assisted in colonizing the north of Ireland, where, with the aid of the Livery Companies, it established the Ulster plantation. Another undertaking, in which the City and the Companies jointly took part, was the colonization of Virginia. In early times the City had supplied the King with men and arms for his wars upon requisition addressed to the Lord Mayor, but in later years its forces were organized in six regiments known as the Trained Bands; in 1614 these regiments became subject for the first time to the orders for a general muster of the armed forces of the kingdom. This was especially the age of pageantry, when the mayor and corporation and the numerous city companies attended the King and other royal persons with great pomp and magnificence in their progress through the City. The 'Ridings' or processions of the mayor and the sheriffs, on entering upon their offices, were conducted in sumptuous fashion at the cost of the individual companies to which those officials belonged.

During the Civil War and throughout the 17th century the City and the Livery Companies suffered grievously from forced loans and other exactions, to such an extent that the Guildhall came to be regarded almost as the National Treasury. The City's sympathies were at first with Charles I., who was sumptuously entertained at Guildhall on 25th November, 1641. But the King's unconstitutional attempt to arrest the 'Five Members' of Parliament who had become obnoxious to him cost him the support of his liberty-loving citizens of London. Baffled in his visit to the House of Commons, he appeared at Guildhall, at a sitting of the Court of Common Council on 5th January, 1641-42, to demand the surrender of the five members, who were concealed in the City. The court refused his demand, and from that time the City's influence was thrown into the scale in support of the Parliament. The relief of Gloucester in September, 1643, by the City trained bands proved to be the turning-point of the war. Five aldermen were placed on the commission for the King's trial, but they did not sign Charles's

death-warrant, there being to the last a strong royalist minority within the City. The sentence was carried out on 30th January, 1648-49, in front of the Banqueting-house at Whitehall. London and its suburbs were fortified in 1643 against the royalists, but the capital once more escaped a siege, and, an unconquered city from the time of King Alfred, it remained even unattacked until 1915. The Restoration was a time of great rejoicing in London, and Charles II. showed himself very friendly towards the City, being a frequent visitor at entertainments at the Guildhall.

In June, 1665, London was visited by the plague, which claimed in seven months somewhere between 65,000 and 100,000 victims, this being probably from one-seventh to one-tenth of the whole population. The city had never been entirely free from these visitations, some of which, those especially of 1603 and 1625, were almost as terrible as that of 1665. Another calamity immediately followed. The Great Fire began early on Sunday morning, the 2nd of September, 1666, and destroyed all London within the walls, except a small corner on the north-east, and extended westward as far as Chancery Lane. The destruction included 13,200 houses and 89 parish churches, besides numberless treasures of art and literature, the total damage being estimated at £10,730,500. Grievous as was the calamity to the inhabitants of that period, the Great Fire proved in its after-results a blessing to London by effectually stamping out the plague visitations. Two excellent designs for rebuilding the City in a stately and convenient fashion were produced, one by Sir Christopher Wren and the other by John Evelyn. Neither plan could, however, be carried out owing to the obstinate objections of the citizens to allow their houses to be rebuilt otherwise than on the old foundations. The vast extent of the building operations raised the level of the city at least six feet. Closely following these two calamities came a terrible financial blow in 1672, when Charles II., to carry out his foreign obligations, closed the Exchequer and, by appropriating the sum of £1,300,000, caused the ruin of many wealthy London bankers. This arbitrary proceeding was followed in 1683 by the seizure into the King's hands of the charters and liberties of the City under the *Quo Warranto* upon a trivial pretext concerning the taking of market tolls. The City's rights were not restored until 1688, when James II. made a last bid for the City's support on the eve of his abdication. The Declaration of Allegiance to the Prince of Orange was drawn up by the Lords Spiritual and Temporal assembled at the Guildhall; the City also presented an address to the Prince, and in the Convention Parliament it was represented by the lord mayor, the entire court of aldermen, and fifty members of the common council.

London passed through a severe crisis in 1720, the year of the South Sea Bubble. People of every class became speculators, and

financial schemes of the wildest nature found eager support. When the final crash came even the Bank of England found some difficulty in maintaining its credit, and thousands of people were reduced to want. A serious conflict occurred in 1770 between the House of Commons and the City, arising out of the publication of the debates and proceedings of the House, this being regarded as a breach of privilege. Brass Crosby, the lord mayor, and Alderman Oliver were committed to the Tower for releasing the peccant printer, but they were set free within six weeks at the close of the parliamentary session. An act, passed in 1780, for relieving Roman Catholics from certain disabilities, brought about the Gordon Riots. Associations to secure the repeal of the act were formed in Scotland and in the metropolis. In London a leader was found in Lord George Gordon, who undertook to present a petition to the House of Commons. The mob, however, soon got out of hand, and in the riots which ensued Newgate prison was attacked and burnt, besides other prisons and many houses of foreign ambassadors, judges, and political personages. A graphic picture of the scenes in London during these riots is given by Dickens in his story of 'Barnaby Rudge.' In 1797 the name of Nelson was added to the long list of those whom the citizens of London have delighted to honour by admitting them to the honorary freedom of the City. The control of the livery companies over the various industries of London gradually ceased towards the beginning of the 19th century, with certain notable exceptions, such as the Goldsmiths, Fishmongers, Stationers, and Apothecaries, and the companies devoted their funds and energies largely to technical education, of which they became the pioneers in England and her Overseas Dominions.

The 19th century witnessed a great transformation of the city in its material aspect, caused by the development of its public, commercial, and social life. Public and official edifices, offices of commercial bodies and private firms, club houses, and buildings for ecclesiastical, educational, and philanthropic purposes, were erected or rebuilt on a sumptuous and imposing scale. Public improvements, such as bridges, new thoroughfares, public markets, and open spaces and gardens; and those effected by private enterprise, such as railways, omnibus and other motor traffic, electric lighting, hotels, theatres, etc., have altered London almost beyond recognition.

## B. GROWTH OF LONDON

To a certain extent the growth of London was provided for by the wide compass of the city walls. The city was not closely covered with buildings; attached to the mansions of wealthy citizens, the halls of the livery companies, and the houses of the religious foundations, were extensive gardens. At the dissolution

of the monasteries in 1537-39 their lands, which are said by some to have occupied a fourth part of the city, were granted to private owners and greatly increased the accommodation for residents. Long before this, however, the City began to overflow its walls. The greatest extension of its boundaries occurred in 1346, when the large district of Smithfield, Fleet Street, and the valley of the Fleet was taken from Westminster to form the Ward of Farringdon Without. Two new wards were formed in the east, Portsoken soon after the opening of Aldgate in the 11th or 12th century, and Bishopsgate Without about the middle of the 15th century. Cripplegate and Aldgate also enlarged their boundaries by the addition of a ward 'Without,' but only in the cases of Farringdon Without and Portsoken were separate aldermen appointed. The number of the City wards was completed in 1550 by the inclusion of Southwark as the Ward of Bridge Without, though Southwark was never more than nominally attached to the City of London.

Outside the City boundary London continued to grow in spite of royal proclamations. In 1581 Queen Elizabeth forbade the erection of new buildings within three miles of the gates, and in 1602 and 1630 similar proclamations appeared. It was all to no purpose. The Court at Whitehall and the Parliament at Westminster attracted a great concourse of the nobility and gentry to London, some of whom lived within the City walls whilst many others built themselves town houses between Westminster and the City. Most of the bishops, and (in earlier times) the great priors and abbots, had such houses. To the east also wealthy citizens and others invaded the suburbs, and built mansions in Bethnal Green, Hackney, and other villages. The growth of the northern suburbs began somewhat later; Islington was still a country village in 1708 with 325 inhabited houses which had increased to only 937 by 1754. The City Road (p. 271) was formed in 1760 and remained an open country road for many years. A charming feature of London's growth is seen in the West End squares. They are peculiar to England, and their enclosed centres with grass, flowers, trees, and occasional statues, agreeably distinguish them from the piazza, place, or platz of foreign cities. Covent Garden, which dates from about 1634, is the earliest London square; many others, including Soho, St. James's, and Leicester Squares, and Lincoln's Inn Fields, were laid out early in Charles II.'s reign. Grosvenor, Cavendish, and Hanover Squares belong to the time of George II., and Portman and Belgrave Squares are of later date. The fashion spread both west, to Kensington, Chelsea, and Brompton, and east to Mile End and Stratford.

Down to the year 1832 London in its largest sense comprised the City as above described, the City of Westminster, and the Borough of Southwark. Beyond those limits were the overgrown

parishes, districts, and villages of the suburbs, reaching to each other's boundaries, and forming a chaos of streets and houses extending from the central city to a great distance in all directions. The first attempt at grouping these outlying districts was made for electoral purposes in 1832, when the Reform Act constituted four new boroughs, viz. Marylebone, Finsbury, the Tower Hamlets, and Lambeth. This was followed in 1855 by the establishment of the Metropolitan Board of Works, with jurisdiction for certain purposes over an extensive area of the ever-increasing city. To this body London owes its system of main drainage, the Thames Embankment, the Fire Brigade, and many street improvements including the fine thoroughfare of Queen Victoria Street. The powers of this Board were transferred in 1888 to the London County Council by the Local Government Act which created the County of London.

### C. ADMINISTRATION OF LONDON

Besides the local authorities of each district, there are over 170 public bodies that control London, or a greater or less part of it, for various special purposes. Some of these authorities have a very wide jurisdiction, and thus 'London' from these various points of view is capable of several definitions. The city in its widest extent is known as *Greater London*. This is the Metropolitan and City *Police District*, and is used also in the decennial census by the Registrar General. It includes all parishes of which any part is within 12 miles of Charing Cross, or of which the whole is within 15 miles of Charing Cross. Its area is 602·9 sq. m., its population (1921) is 7,476,168.—The London of the *Metropolitan Water Board* extends to 559 sq. m., with a population of c. 6,775,000.—London for *Postal Purposes* covers 240 sq. m.—The *County of London* has an area of 115·86 sq. m. and a population of 4,469,543.—The *County of the City of London* has an area of 1·03 sq. m., with a population of 13,706.

The LONDON COUNTY COUNCIL is the ruling authority for the County of London, saving the jurisdiction within the City of the City of London Corporation. It consists of 124 councillors, and 20 aldermen co-opted for six years. The election of councillors is triennial, by a wide franchise of all householders on the rate-books, male and female. The powers of the Council are numerous and important. The act of 1888 not only transferred the charge of the main drainage, street improvements, fire brigade, building laws, etc., but invested the Council with great additional authority, which subsequent legislation has much increased. Some of the more important of its powers and undertakings are as follows:—

the tramway systems, housing of the working classes, licences to theatres and music-halls, loans to local authorities, Westminster Embankment, Holborn-Strand improvements, Blackwall tunnel, the Council Hall, oversight and construction of bridges, ferries, etc., and education (which is specially mentioned later). The annual expenditure of the Council exceeds £18,000,000.

The CITY OF LONDON retains its ancient constitution and is governed by the Lord Mayor and the Courts of Aldermen and Common Council, whose members are elected by the ratepayers of the City wards. The 26 aldermen (one for each ward) are elected for life, and there are 206 common-councillors annually elected. The lord mayor is chosen yearly from among the aldermen who have served the office of sheriff by the liverymen of the City Companies in Common Hall, two aldermen being submitted to the Court of Aldermen for final selection ; the two sheriffs, chamberlain, and other officers also are elected by the Common Hall. Within the City the lord mayor takes precedence of every subject of the Crown, and he receives quarterly the pass-word of the Tower of London under the Sovereign's sign-manual. Besides its jurisdiction over the City, the City Corporation has been made the sanitary authority for the Port of London and has the charge of Epping Forest and other open spaces in and around London. Its strictly municipal duties include the charge of the City police ; the construction and maintenance of the City bridges and markets ; and public improvements, such as the Holborn Viaduct and valley. The lord mayor has an official residence at the Mansion House, and the offices of the corporation are at the Guildhall.

METROPOLITAN BOROUGHES. The London Government Act of 1899 gave the necessary completeness to the Local Government Act of 1888 which established the London County Council and left untouched the local administration of the metropolis by the various vestries and district boards. The principle of the Act of 1899 was to raise the governing body of each locality to a position of greater dignity, without encroaching upon the power and influence of the London County Council or conflicting with the rights of the City Corporation. This was accomplished by converting the existing local authorities into Borough Councils, each governed by a mayor, aldermen, and councillors. Twenty-eight municipal councils were thus established, taking the place of 42 administrative bodies and nearly 150 non-administrative bodies which had previously ruled in the County of London. The councils, elected triennially, consist of a mayor, and aldermen and councillors in the proportion of one to six ; in the several councils the number of aldermen varies from five to ten, that of councillors from thirty to sixty. The powers of the Borough Councils include electricity supply, provision of public libraries, drainage, street

maintenance and improvement, sanitary authority, veto on tramway construction, provision of baths and washhouses, etc.

In the following list of the Boroughs an asterisk denotes those whose areas are practically identical with those previously administered by their parish vestries. \*Battersea, Bermondsey, \*Bethnal Green, \*Camberwell, \*Chelsea, Deptford, Finsbury, \*Fulham, Greenwich, \*Hackney, \*Hammersmith, \*Hampstead, Holborn, \*Islington, \*Kensington, \*Lambeth, Lewisham, \*Marylebone, \*Paddington, Poplar, \*St. Pancras, \*Shoreditch, Southwark, Stepney, Stoke Newington, Wandsworth, Westminster, Woolwich.

The POOR LAW is administered in London by 31 Boards of Guardians, 5 Boards of Managers of School Districts, and 2 Boards of Managers of Sick Asylum Districts. The Metropolitan Asylums Board was formed in 1867, and provides for fever and smallpox patients and for the insane poor. The Board has also a training ship for boys, the 'Exmouth.' Fifty-five of the Managers are elected by the Boards of Guardians, and eighteen others are nominated by the Local Government Board.

The WATER WAY of the metropolis is under the charge of various bodies. From very early times the river Thames was controlled by the City Corporation, but in 1857 this duty was taken over by the Thames Conservancy Board, whose constitution and powers were considerably modified in 1894 and again in 1908. The principal duties of the Board, which consists of 28 members, are the maintenance and improvement of the navigation, the registration and regulation of craft, the prevention of pollution, and the control of the fisheries. Its jurisdiction is now confined to the Thames above Teddington Lock (p. 474); for in 1908 the control of the lower river was handed over to the Port of London Authority (see p. 303). The Lea Conservancy Board has general control of the navigation of the river Lea and its tributaries; the Board consists of 15 members.

The WATER SUPPLY of London in early times was furnished by wells and springs. In 1236 the waters of Tybourn brook were conveyed from Paddington to the great Conduit in West Cheap. The London Bridge Waterworks date back to early Tudor times, or even earlier, and lasted until 1822. A more wholesome supply was furnished by the New River completed by Sir Hugh Myddelton in 1613. Other companies followed, but for over eighty years the problem of the London water supply was anxiously considered by Parliament and the public at large. The impurity of the water supplied, and at times its scarcity, gave rise to constant complaints, resulting in the appointment of several commissions of inquiry. In 1893 a royal commission considered the existing sources of supply sufficient, and in 1902 the Metropolitan Water Board was constituted to acquire the undertakings of the eight private companies that had been established and of certain local authorities.

The claims of the companies amounted to £50,939,198 and were settled for £30,662,323. As seen above, the board's district is the second largest of the London areas; its net water rental exceeds £3,000,000 yearly. The water supply is obtained from the Thames, the Lea, and from wells and springs, and the storage by reservoirs covers an area of 1556 acres. The board consists of 66 members, 14 representing the London County Council, the remaining 52 being representatives of other local authorities and of the county councils of the Home Counties.

The **LIGHTING** of London in early times was the duty of the citizens, who were required to hang out candles or lamps on dark nights, and this was enforced as late as 1661. Gas lighting was introduced about the year 1807; there are now three principal London companies, the Gas Light and Coke Company, the South Metropolitan Company, and the Commercial Gas Company. The dividends of the companies are regulated by a sliding scale, by which an increase in the rate of dividend can be procured only by a decrease in the price of gas. Electric lighting in London is supplied by 16 local authorities and 13 companies, besides one company which supplies electricity in bulk. Their powers are exercised under the Electric Lighting Acts of 1882 and later. Attempts to obtain unification of supply have not been successful, but acts were passed in 1908 and 1910 permitting agreements between the undertakers for mutual assistance, and empowering the London County Council to supersede the 13 companies in the year 1931, but leaving to the 16 metropolitan boroughs their existing powers of supply.

Previous to 1870 the State showed but slight concern for the provision of **EDUCATION**. The great public schools, grammar schools with old endowments, and private enterprise served the needs of children of the more favoured classes; for the poor also some provision existed, but for the ragged and destitute none whatever. These needs were first met by the foundation of the British and Foreign School Society in 1808, the National Society in 1811, and the Ragged School Union in 1844. As a result of these efforts a 'voluntary' school was established in almost every parish. The act of 1870 made education for the first time compulsory, by establishing School Boards throughout the country to provide elementary education. A generation later it was scarcely possible to find in London a man or woman who could not read. In 1902 the Education Act swept away the whole system of school boards and placed the control of education — elementary, secondary, and higher — in the hands of the County Councils. A special act was passed in the following year which applied to London the provisions of the act of 1902, with some modifications suitable to the requirements of the metropolis. Under this act the London County Council became "the Local Education Authority," their duty



being to take such steps as seemed to them desirable, after consultation with the Board of Education, to "supply" or "aid the supply" of education "other than elementary," and "to promote the general co-ordination of all forms of education." As regards elementary education, the powers of the London School Board together with all its schools were transferred to the London County Council; the Council was invested also with the control of all secular instruction in the 'non-provided' or voluntary schools. The age of compulsory attendance is from five to fourteen, but children between three and five may be admitted, and those over fourteen may stay until the age of fifteen. For blind children the compulsory age is five to sixteen; and for deaf, defective, and epileptic children, seven to sixteen. Open-air schools and open-air classes are provided for delicate children. Besides the ordinary schools, there are 'central schools' of a higher type where the curriculum has a commercial or industrial character, framed to meet the needs of the district served. A system of scholarships enables children of special promise to mount from the lower to the higher and secondary schools and so obtain a University or highly specialized training. Industrial and reformatory schools are provided for youthful offenders or children exposed to pernicious surroundings. The Council controls and maintains 17 technical institutes, schools of art, and day trade schools of its own, and aids by money grants many other educational centres affording technical, scientific, or art instruction. The Education Committee of the London County Council, appointed to carry out its educational work, is a statutory body composed of 50 members, including twelve co-opted members of whom at least five must be women.

The SEE OF LONDON has a continuous history of over 1300 years. In 604 Ethelbert, King of Kent and St. Augustine's great convert, built the cathedral church of St. Paul in London, and Mellitus was consecrated by Augustine as bishop of the see. Fourth in succession to Mellitus was Erkenwald, who was consecrated in 675 and held the see until his death in 693. Erkenwald was canonized and was held in the highest reverence, not only by Londoners but by Englishmen from all parts, who made pilgrimages to his shrine in St. Paul's Cathedral. Another notable occupant of the see was William the Bishop, already mentioned, whose friendship with the Conqueror helped to procure for the citizens their charter. In later times the multiplication of churches fully supplied, and has in recent times more than supplied, the City's spiritual needs. Greater London was not so fortunate, and an attempt to promote the religious welfare of the overgrown districts and suburbs of the metropolis was made by Parliament in the ninth year of Queen Anne (1710-11), by the grant of funds from the coal dues for building

vernacular. The closeness of the relation was hampered by wars in which French and French-English kings struggled for predominance, and it is significant that our most notable surviving portraits of French character, the Richard II. at Westminster and the other at Wilton, belong to an interval of truce. The interruptions and exhaustion of war abroad and at home and the havoc of the Black Death were followed by a spiritual blockade, when the Reformation cut England off from the old fund of imagination, and strengthened the island tendency to individualism against common belief and its co-operative expression. Italy, like France, came under the ban; the literature of the Renaissance won through more freely than the other arts, and England for two centuries was a debtor to the painting of Germany and the Low Countries. Genius was imported along with the mediocrities who were freely dumped; the main figures in the line of painting are Hans Holbein and Anthony Van Dyck, whose tradition continued more heavily in Lely and Kneller. English painters of fine gift appeared under these leaders: the miniaturists *Nicholas Hilliard* [fl. 1550?–1619], *Isaac* and *Peter Oliver* [fl. 1580?–1617; 1614–48], *John Hoskins* [d. 1665], *Samuel Cooper* [fl. 1629–72], and others, with *William Dobson* [fl. 1635–46] for a substantial painter on the larger scale in the wake of Van Dyck; but their relation is subordinate. There was a moment when the arrested Renaissance seemed to be coming in with a flood: Charles I. formed one of the richest collections of paintings ever made, especially of Titians; Inigo Jones designed for him the amplest palace in Europe, and for the fragment carried out Rubens painted a ceiling (p. 70). The movement was fruitful on one side; Inigo Jones and Christopher Wren between them gave us a national version of modern public and domestic architecture, which has persisted across the chaos of revivals in the 19th century; but the Puritan Revolution stopped the building of the palace, dispersed the greater part of the collection, and went far to suppress the plastic and graphic arts. When these revived, the old impulses of imagination, Christian and Pagan, were at the lowest of their ebb, and it was a painting of the everyday world that took their place in the 18th century. The first of its sources was the so-called *genre*, bourgeois interiors of seventeenth century Holland; the second, the homely landscape of the same school complicated with the more romantic French-Italian kind; the third, the aristocratic line of Van Dyck's portraiture re-moulded. In the 19th century a new religious and poetic imagination flowered in Blake and Rossetti; the Renaissance had its belated harvest with Stevens and Watts, and modern landscape its leading masters in Turner and Constable. In these two centuries England challenged France for the lead of Europe in painting, and only a habit of compromise and fear of logic prevented her invention, industrial architecture, from taking its place as the

grimy Gothic of our time. Wool had built our mediæval cathedrals; turnips and mangold wurzels paid for Reynolds and Gainsborough; coal, iron, and cotton produced triumphs of engineering in glass and steel, curiously akin, in their slender supports and areas of glazing, to the extremest examples of the religious building. But these structural inventions were not 'art' to the professional revivalists; the Law Courts, not the Crystal Palace, passed for the Westminster Abbey of our time, and the railway stations were covered up and disguised with frontages of 'Gothic' hotels. Small wonder that the same element of masquerade, the costume picture, was the popular painting for a new industrial and commercial nation. In what follows the various lines just touched upon are developed, and the leading artists summarily indicated.

#### HOGARTH AND HIS SUCCESSORS

*William Hogarth* [fl. 1720-64] gave London of the 18th century a view of itself that followed naturally on what Brouwer and Steen had done for the trading communities of their country. But where the Dutchmen had been frankly immersed in the humours of the pothouse and of the parlour, the Englishman, who had the same natural love for scenes of gross roystering, felt bound to point a moral and to tell a tale; the countryman of Bunyan added to the Pilgrim's Progress the Harlot's and the Rake's (p. 210). The 'moral' must in paint be too obvious to be very valuable, and when the narrative, as in 'Mariage à la Mode' (p. 387), approached in complexity to that of a novel not familiar from a literary text, the text had to be written afterwards; but these serials supplied the framework for a real aptitude in dramatic invention and rendering of character that had been systematically trained to work from memory. Hogarth had begun with engraving, and prints from his pictures carried his popularity far beyond his English public. He earned more slowly his due as a painter. His attitude to 'high art,' his scorn on the one hand of the 'Black Masters' of commerce and the snobbery that applauded them, his ill-founded conviction on the other that he could rival the poetic painters on their own field, brought him no credit with the connoisseurs of his time, and the sheer painter's power displayed at its simplest in the 'Shrimp Girl' of the National and 'Simon Fraser' of the National Portrait Gallery, and more elaborately in the figures and setting of his picture-comedy and farce, has been fully recognized only at the present day.

Hogarth's family in English art is a large one, and the inheritance splits up into various allotments. *Thomas Rowlandson* [fl. 1775-1827] the draughtsman comes nearest to him in spirit, *George Morland* [fl. 1784-1802] specialized in the stable and farmyard, in gypsy and smuggler scenes, with excursions into the boudoir. Morland's animal painting invites a parenthesis here on a branch of art dear

to British farmers and sportsmen. The line begins with *George Stubbs* [fl. 1754–1806] and his modest portraiture of racehorses ; its greatest figure is *James Ward* [fl. 1797–1850], the brother-in-law of Morland, who made a noble thing of the subjects of Potter and rivalled Fyt in a technique based upon the study of Rubens ; his masterpiece is the grandiose ‘Gordale Scar’ of the Tate Gallery. *Edwin Landseer* [fl. 1815–73], an able draughtsman, had a more popular success with the sentiment and metallic smoothness of his painting. *John M. Swan*, of our own time, brought in a new strain with his version of Barye’s sculpture, and *Joseph Crawhall* [fl. 1883–1913] yet another in colour-drawings modelled upon Japanese practice. To return to the line of Hogarth : *David Wilkie* [fl. 1806–41] was his most considerable successor in the Dutch line of homely life ; but his ‘douce’ and ‘pawky’ temper led him to Ostade rather than to Steen. His travels in search of health drew him away to wider connoisseurship, and he engaged on heightened subjects of the historical kind, with broader handling and a chiaroscuro obtained by means that have played havoc with his painting as with that of others in his time. Like his Scottish contemporary Geddes he revived the practice of etching, and Rembrandt, as well as Ostade, counts for something in a plate like the ‘Lost Receipt.’ *William Mulready*’s [fl. 1807–57] ordinary production, with its chubbiness of feature and plum-like colour, is not very attractive ; but in ‘The Sonnet’ of 1839 at South Kensington he suddenly anticipates Pre-Raphaelite design and to a certain extent technique. *William Frith* [fl. 1840–92] made some attempt to follow Hogarth in serial painting, but was most successful with single scenes of contemporary life — the ‘Railway Station,’ ‘Margate Sands,’ and ‘Derby Day.’ His sketches, and dainty episodes in his pictures, prove his natural aptitude as a painter ; but a fatal bias to a rosy prettiness where more brutal truth was called for dilutes and blurs what is lastingly amusing in the history he gives us. A like gift and shortcomings mark the work of *John Philip* [fl. 1839–67] in another field — his scenes of Scottish and Spanish life. A more recent Scottish painter, *William Quiller Orchardson* [fl. 1855–1910], the best endowed of a group trained at the Trustees’ Academy, brought dainty drawing and a delicate limited scale of colour to scenes of dramatic genre, and reached a broader handling in his ‘Napoleon on the Bellerophon’ ; but he is most secure of fame for two of his portrait-pieces — ‘Master Baby,’ in the Scottish National Gallery, and ‘Sir Walter Gilbey.’

The infusion of ‘literature’ that Hogarth added to painting found its proper vehicle in the mixed art of the caricaturists, who drew to illustrate a printed legend. By the earlier men like *James Gillray* [fl. 1784–1811] that engine was applied in savage political fighting, and this persisted in a minor Hogarth, *George Cruikshank*

[fl. 1820-62]. Their practice was mollified by 'Punch,' whose tradition is that of the 'cartoon,' academical and staid in drawing, as with *John Tenniel* [fl. 1836-1901]. Mild social satire was added and given its stamp by *John Leech* [fl. 1835-64], whose successors *Charles Keene* [fl. 1842-91] and *George du Maurier* [fl. 1860-96] divided his legacy. They belong in origin to the group of Pre-Raphaelite illustrators, and Keene's admirable gift of humorous observation and rare power of drawing had to be fitted as best they might to other people's jokes; Du Maurier was a social critic and a wit. *Edward Lear* [fl. 1846-88] of the 'Nonsense Verses' and other extravaganzas is a purer type of the expressive distortion and free invention proper to caricature.

### PORTRAITURE

The sturdy art of Hogarth gave an unmistakably English middle-class stamp to the tradition of Lely, and a new French strain appeared in *Allan Ramsay* [fl. 1736-84], a Scottish painter; but it was *Joshua Reynolds* [fl. 1743-89] who ended the long ascendancy of the foreigner and gave us in portraiture an equivalent for Van Dyck, transferred from the Court to the drawing-room and nursery. Son of a Devonshire clergyman, he had his schooling from *Thomas Hudson* [fl. 1721-79], pupil of *Jonathan Richardson* [fl. 1685-1745], pupil of *John Riley* [fl. 1666-91], of the Lely-Kneller school; but he gained through his three years' study in Italy and subsequent travels in Flanders and Holland a wide knowledge of painting that made him the foremost scholar of his time and bore fruit in his 'Discourses' as well as in his practice. The chief element he brought into English painting from those sources was a richness of colour and texture that he found in Rembrandt and Titian, reinforcing a hint already obtained from *William Gandy* [d. 1715]. His great original gift was a power of various design; but this too was enriched by analysis of Italian 'picture-building.' In between these two elements, the beginning and the end of painting, the foundation in composition and the beauty of the surface, he is comparatively weak in the middle part; his drawing and modelling have often an emptiness and uncertainty that reflect a gap in his schooling that was to be characteristic of the Academy he founded in 1768 (p. 126). But the gift of drawing was there' and when his immense practice, that has left us thousands of pictures, allowed him leisure for application, a canvas like the 'Nelly O'Brien' of the Wallace Collection shows what he could do. In the invention, the colour, quality, and volume of his work he is the foremost portrait-painter of the 18th century. He was equal to the rendering of the greatest men, in a heroic age, whom he was called upon to commemorate, witness his 'Heathfield' and 'Dr. Johnson' at the National Gallery. His admiration for women and his affection for children found a wealth of expression, and the English nobles

and squires of his time in their bloom as a ruling, fighting, sporting class, complete and unbroken not only in power and wealth but in grace of life, were mirrored on his canvas.

*Thomas Gainsborough* [fl. 1745-87], Reynolds is reported to have said, had the painter's eye, but not the painter's mind. He was certainly a narrower and more intuitive artist, no wide traveller in the schools, no deliberate designer, but by his impulses more characteristic of the 18th century. Of his own choice he might have been a landscape painter chiefly or entirely, or a painter of figures subdued to landscape, and the fluttering touch he learned in sketching trees and clouds was applied by him to portraiture as well. Fantasy and idyl called for an inventive effort that was not in his range, so that he is no complete counterpart of Watteau; he went no farther in that direction than by sentimentalizing cottagers; but the lines of the two painters intersect in pictures like 'The Mall' and 'The Morning Walk,' where Gainsborough's people of fashion in a park are not far from the Elysian Fields. Born at Sudbury in Suffolk, he had Dutch models at hand, and a French influence, that of Gravelot, touched him during his London school days under Francis Hayman. But it was Watteau's Flemish precursors who were the masters of his prime; he came into the great world of Bath in 1760 and also into the world of Van Dyck, who was to control his portraiture, as Rubens his landscape. His ambition must have been further stirred by the work of Reynolds, and from this time and afterwards in London the two painters ran a parallel course, and the picture of England was divided between them. Gainsborough, over against the intellectual ground-work of Reynolds, had more intimate quickness in apprehending a woman and a keener sympathy with youth and gallantry, and it is characteristic that his relaxation lay in music, not in literature. His unorthodox, inspired drawing puzzled his great contemporary; but the forthright quality of his painting following on an impromptu vision has preserved his work better than Reynolds's anxious curiosity and experiment.

No contemporary or follower comes near these two except on rare occasions: by such successes *John Opie* [fl. 1777-1807] and *John Hoppner* [fl. 1780-1810] have obtained a reputation for their ordinary work. The close contemporaries, however, *Francis Cotes* [fl. 1743-70] and *Benjamin West* [fl. 1745-88], would call for notice in a more extended account; and among later comers *Joseph Wright* of Derby [fl. 1751-97], the American-born *Gilbert Stuart* [fl. 1775-1828], and the Bohemian-born *Johann Zoffany* [fl. 1758-1810]. *George Romney* [fl. 1757-98] was a popular rival of the two masters in his lifetime. His chief merits are breadth and rhythm; his colouring is a pleasant process, but his mannered drawing leaves nothing positive when the prettiness of his subjects has made its appeal. *Henry Raeburn* [fl. 1776-1823] was a more masculine and original artist,

whose Highland chieftains and an occasional piece of close character like 'Mrs. Campbell' stand out from the stereotype of his production. *Thomas Lawrence* [fl. 1787-1830] is remarkable in the English school for a facility in exact drawing that has won him a place in French esteem; his gallery of the days of Waterloo and the Vienna Congress is a part of history; but the painter of the dandies had in the grain a flashy quality that excludes him from the rank of the greater masters. The professional portrait painters who succeeded to Lawrence in England and Raeburn in Scotland must be omitted here; the best work of a later period was done by men like Stevens, Watts, Dyce, Millais, and Orchardson, who are dealt with under another head. But *Frank Holl* [fl. 1869-88] stands out from the ranks in virtue of a certain vigour, as do also *Sir George Reid* [fl. 1861-1913] of Aberdeen, and *Charles Furse* [fl. 1889-1904], in a too brief career.

The line of miniature-painting, it may be mentioned here, had (transferred from vellum to ivory) continued through the 18th century and up to the introduction of photography in the 19th. *Richard Cosway* [fl. 1760-1821], who preserved, on this scale, some of Gainsborough's spirit, is the most famous performer.

#### LANDSCAPE

The founders of the great English line of landscape art were *Thomas Gainsborough*, already referred to, and *Richard Wilson* [fl. 1755-82]. The latter, a Welshman by birth, had practised for nearly twenty years as a portrait painter, when in 1749, like Reynolds, he went to Italy. Zuccarelli and C. J. Vernet are said to have encouraged his beginnings in landscape, and after six years, during which he steeped himself in scenes of lake, mountain, and Roman monument, he returned to England as the messenger of Claude. The impulsion he gave to the painters who immediately followed was one of serene breadth, limpid atmosphere, and rich quality of pigment. The lesson was learned by *John Crome* [fl. 1789-1821], son of a Norwich publican. Born in the Holland of this country, he naturally turned for models to the Dutch painters of landscape, examples of whose work were not wanting, nor subjects such as theirs. But those masters only occasionally rise above the photographic region; with him a certain grandeur of mind was habitual, and was stimulated by a study of his English forerunners. What could be done by this heightening with the subjects of Hobbema, Ruisdael, and Wynants is seen in the 'Poringland Oak' (p. 368), the great tree caught in a new magical light; the moonrises and mills and waters of Van der Neer went to make a masterpiece of design and effect in the scene on the Yare bequeathed by Mr. Salting to the nation (p. 368), and the hints in Van Goyen of what could be made of the bare bones of the earth reaches beyond the two pictures of windmill and down at Trafalgar Square to the 'Slate Quarries,' austerest of all landscapes.

Crome lived the life of a local artist and teacher at Norwich, and a little 'school' grew up around him, but the other great man of the group, *John Sell Cotman* [fl. 1800-42], was a younger contemporary of Turner. In him too the spirit of design and simplification was strong; he is the author of a few oil paintings of precious quality, and certain monochrome studies like the 'Centaur' and 'Breaking the Clod,' in the British Museum, open vistas that the routine of breadwinning closed again. His chief development lies along the line of drawings done to illustrate monuments of Gothic architecture for antiquaries like Dawson Turner. His earlier water-colours, like the 'Greta Bridge' and 'Durham,' in the Print Room, are the finest; something gaudy crept into his colour later; at his best, with his grasp of the essentials of structure in ground and building, and his apportionment to line and wash of what they can most simply and appropriately do, he is a model of the water-colour art that has too rarely been followed.

*Joseph Mallord William Turner* [fl. 1790-1850], son of a London barber, trained as an architectural draughtsman, pupil of the Academy School and for a short time of Reynolds, is the most universal of landscape painters. In his passion for the sea, for mountains, ancient cities and sites he reflects the age of Nelson's triumphs, of Swiss climbing and the picturesque tourist, of picnics to waterfalls and Gothic ruins, and responds to the deeper poetic strain that inspired Byron, the passionate pilgrim of 'Childe Harold.' To this material his mastery of cloud and vapour, of misty dawn and fiery sunset, gave a new wealth of effect; and his long life, devoted to painting and nothing else, extends from pictures that vie with the blackest of Black Masters to a pitch of brilliance that Impressionism has not equalled. His variety may be illustrated by enumeration of the different lines he developed. One was the simple native portraiture of places that the topographical draughtsman-tinters (of whom *Paul Sandby* [fl. 1745-1809] is the first notable figure) practised with a view to engraving. This occupied a great part of his water-colour work, but is also represented in oils like the 'Windsor,' 'St. Mawes,' and 'Abingdon' (p. 389), bathed in a golden Cuyp-like glow. A second develops the Dutch portraiture of shipping by Vandevelde and of sea-pieces in storm and calm by him and by other painters. This Turner worked out into the grand dramatic effects of 'Calais Pier' (p. 368) and the 'Shipwreck' (p. 389), where his mastery of the rhythmic structure of waves makes another thing of those tame beginnings. A third line takes up the mirage of Italy ancient and modern, as Claude had seen it, and in this line first appears the substitution of iridescent colour for the older chiaroscuro. It is not, however, in pictures like the 'Bay of Baiæ' (p. 390) that the happiest results of this revolution are to be seen; the 'Claude' pieces painted before Turner went to Italy are the finer pictures. Later still the Venice



of Canaletto was re-seen under transfiguring light, and the shipping series took on the new colouring with an emotional heightening in the 'Téméraire' (p. 368). The 'Ulysses' (p. 368) is the central picture of this period. Other influences, of Titian, Poussin, even of Ostade and Wilkie, might be counted, and *John Robert Cozens*, son of the remarkable *Alexander Cozens*, was his forerunner in Swiss scenes, not only as a water-colour sketcher, but in a lost picture of 'Hannibal crossing the Alps.' Turner's growing absorption in brilliant atmospheric colour is richly illustrated in the work of his annual tours, the collection of studies for 'finished drawings' which is almost entirely the property of the nation. Turner is still imperfectly known abroad; indeed he must be seen in London. His fortune was chiefly made by the sale of 'finished' (often overfinished) drawings and of prints; in the 'Liber Studiorum' (p. 390), by a combination of etching and mezzotint, he gave a taste of his variety. Half his oil-paintings remained on his hands; some he would not sell, and he bought back others, to make up his gift to the nation. His sketches he never sold; they were not named in his will, and that document, with its confused codicils, was overruled by an arrangement which brought to the National Gallery 100 finished, and near twice as many unfinished oils, and between 19,000 and 20,000 water-colours and pencil studies. It is only of late years that the unfinished pictures have been in part framed and exhibited, and the drawings thoroughly arranged and catalogued.

On the water-colour side Turner had a rival who, by his own confession, was his superior so far as their course ran together. This was *Thomas Girtin* [fl. 1794-1802], specimens of whose grave and beautiful art may be seen in the Print Room of the British Museum. A sense for the capacity of the wash-drawing is to be found not only in him, in *John Varley* [fl. 1798-1842], and in Cotman, already referred to, but in good part of the work of *Peter de Wint* [fl. 1810-49], *William James Müller* [fl. 1832-45], *James Holland* [fl. 1824-70], and the early drawings of *William Callow* [fl. 1831-1908]. *Richard Parkes Bonington* [fl. 1818-28] also, a pupil of F. L. J. Francia, was skilful in this medium, and occasionally successful in oil; he made English water-colour sketching famous in France. Turner's own elaboration of water-colour led the school generally astray into a competition with the resources of oil. His lead in rapid body-colour sketching was used to fine colour effect in our own time by *Hercules Brabazon* [fl. 1860-1904], of whose work there are examples in the Tate Gallery.

*John Constable* [fl. 1802-37], the son of a Suffolk miller, was a narrower and more concentrated painter than Turner, a lover of his native fields, heavy elms, and sluggish streams, and of a noonday illumination with skies of rainy cloud. He remained faithful to chiaroscuro, for what enchanted him was the flash of wet silver on dark foliage, and his difficulty was to retain this beauty in the elaboration of

branch and foliage. The essence of his art is emphasized in Lucas's mezzotint reproductions. Constable came earlier to the knowledge of the French than our older masters, and struck them by his freedom of handling and modern spirit. He is typical of what was coming in his practice of a local art, his 'patenting' of a place and a view of it, and he is modern also in his development of a 'sketch' technique. This is obscured by the labour he spent in finishing his large canvases; but his initial impulse is to be seen in the magnificent studies on a large scale in the Victoria and Albert Museum for the 'Hay-wain' and 'Leaping Horse,' with their use of the palette knife that renders the splash of light. It is clear, however, that his finished oils have sobered down considerably from their first vivid freshness. Like the other great landscape painters, he had difficulty in making a living by his art, and much of his early life was spent in the struggle to make landscape and not portrait his main business: this and his ideas generally are expressed with unusual fullness in the delightful Letters published by Leslie. *David Cox* [fl. 1805-59], the water-colourist, is of the family of Constable, and a later worker in the same medium, *Thomas Collier* [fl. 1861-91]; *Cecil Lawson* [fl. 1870-82] also, the painter of the 'Harvest Moon' at the Tate Gallery; *John Buxton Knight* [fl. 1861-1908], represented there by a good but not his best work, revived something of Constable's spirit. It would be out of place here to enumerate the many painters who have 'patented' aspects and places in the Constable fashion, without his commanding pictorial powers: *Henry Moore* [fl. 1853-95] for Channel seas, *Colin Hunter* [fl. 1866-1904] and *William M'Taggart* [fl. 1855-1910] for the West Highlands, were perhaps the most notable.

#### INVENTION AND ILLUSTRATION

When Reynolds and the artists of his time turned, with a respect for 'grand art,' to religious or mythological themes it was to a matter slackly conceived, a debris of thought and emotion, which might be handled to elegant effect as the motive for decorative composition; but the composition itself had grown soft and rhetorical in avoidance, after Dufresnoy's precepts, of the straight and the angular, of rude simplicity and the tonic pattern sense. Into this atmosphere came *William Blake* [fl. 1773-1827], like an inspired child, and remade painting to convey ideas of poetry and of religion that were not only of fierce passion or poignant sweetness, but new-created. His burden of conviction was so great as in the end to wreck lucidity of expression and to leave a perpetual doubt about his mental balance; but part of the doubt arises from a confusion between hallucination and the 'vision' from which he worked, the world of an imagination more intense and exact than that given to the outer senses. He caught at various strands in former art to weave

into his web : there is a soft idyllic strain that was separated out and oversweetened in the sculpture of *John Flaxman* [fl. 1775-1826] and the prolific painting of *Thomas Stothard* [fl. 1775-1834]. There was the stark Gothic strain he was one of the first in the modern world to appreciate, and a divination of something more primæval. There was the superhuman spirit that Michael Angelo had breathed into heroic forms. But the poet and prophet whose ambition it was to reconcile Heaven and Hell (Reason and Desire) welded these elements in his own fire. His chief medium was a new kind of book, reviving in some ways the illuminator's art, that embroidered another's text : such illustration was a part of his work, and his designs for 'Job' are among the few things that live in the Old Testament air. But the text of his other great books is his own, poetry and picture created together, and coloured with the intensity of dreams and of nightmare. The 'Songs of Innocence and Experience' and the 'Jerusalem' and 'America' (to be seen in the Print Room) mark his range. A few pictures also he painted, by methods of his own devising, and the National Gallery is fortunate in possessing two, the symbolic figures of Pitt and Nelson.

A germ sown by Blake in his cuts for Thornton's 'Pastorals' bore fruit in two artists who worked in engraving and water-colour, *Samuel Palmer* [fl. 1820-81] and *Edward Calvert* [fl. 1823-83]; *David Scott* [fl. 1828-49] also was touched by his influence. But the first half of the 19th century is in the main a period of half-hearted illustration of poetry, history, and scripture. To the illustrators of Boydell's 'Bible' and other projects succeeded able staggers of scenes like *Charles Leslie* [fl. 1819-59] and *Daniel Maclise* [fl. 1829-70; best remembered by his pencil portraits]; a rare example of rich colour in this region is the work of *Frederick Yeates Hurlstone* [fl. 1823-69], at the Tate Gallery. On the other hand were men of ardent ambition but unequal powers : to *James Barry* [fl. 1763-1806] had succeeded *Benjamin Robert Haydon* [fl. 1807-46] and *John Martin* [fl. 1812-54]. The most substantial figure in the 'historical' school had been *John Singleton Copley* [fl. 1753-1815], of American birth, an excellent painter (remembered by his portraits in many New England homes), and the complement of Haydon was *William Etty* [fl. 1811-49], completely furnished with technique and highly endowed as a colourist, but hardly emerging from the studio in his application of gift and training. 'The World before the Flood' is one of his best bids for freedom, but has its comic Victorian-domestic side. The next imaginative outburst marks the mid-century, as the mid-eighteenth had given us portrait and landscape. It took two forms. One was the fulfilment of Reynolds's hope of an English art based on the full Italian Renaissance : the other drew inspiration from earlier sources. The appearance of

Stevens and Watts on one side, of Rossetti and his circle on the other, was brought to a focus by the project for the historical and poetical decoration of the new Houses of Parliament, itself an outcome of the romantic and Gothic revival. The decoration benefited little from the greatest men attracted, and it was the facile Maclise who carried off the honours; but the competitions stimulated and directed the profounder talents. *Alfred Stevens* [fl. 1840-75] and *George Frederick Watts* [fl. 1837-1904] had both been trained in Italy, and gifts and training alike qualified them to connect English painting and sculpture effectually with the imaginative masters of Florence and Venice. Stevens left the village of Blandford as a boy, turned with the instinct of genius to the Primitives, and approaching the ripe art of the Renaissance through them reached his own balance with a profounder understanding than did men who only skimmed the surface. He made himself efficient in the three arts of architecture, sculpture, and painting, and the governing source of his power is an architectural sense that inspired his work throughout. English sculpture had lost this control since mediæval times, and had chiefly depended in the interval on men of foreign birth like Grinling Gibbons, author of the statue of James II. (p. 110). Even so good a designer as *John Flaxman* (p. xxxix) of the Outlines and the idyllic reliefs had failed under monumental conditions. *John Gibson* [fl. 1816-66] had made some noise, but was merely a maker of pretty detached Roman-Greek figures in the taste of Canova. Stevens returned to a country which had no use for him as a portrait painter (though he produced master works like the 'Morris Moore' and 'Mrs. Collmann') and he had to occupy himself with teaching and minor design till his opportunity came with the Wellington Monument competition (1857). This and other projects for the decoration of St. Paul's, and designs for the chimney-piece and other work at Dorchester House (p. 131), occupied his fastidious and dilatory temper till his death. The monument is a rare ensemble of architecture with sculpture, and its two allegoric groups are the finest expressions of Stevens's genius: their design in the round is of the highest order, and in vivid imaginative force they are equal to their subject. The designs for mosaic 'Prophets' in the same cathedral are worthy descendants of the Sistine figures, and the projects for the painting of the Dome and of the ceiling at Dorchester House are, with the earlier designs for a bronze door and a monument of Queen Victoria, great things that in a more favourable time by a less harassed and better appreciated artist should have reached completion. Watts, before going to Italy, had already painted portraits. His foundations were not so surely based and his imagination was vaguer, with a vagueness that came to affect the structure of his allegories. But his adoption by English noblemen like Lord Holland gave ease and security to his career, and enabled

him to work out freely the illustrations for a history of the Cosmos which he would fain have painted in public buildings and railway stations; a second line, more strictly historical, was a series of portraits of notable contemporaries (p. 375). Men of action and beautiful women figure among them (the most *perfect* perhaps is the 'Russell Gurney' now in the National Gallery) but writers and artists like Carlyle, Tennyson, Morris, and Swinburne inspired him most happily. Reynolds and Turner counted in the development of his colour, but behind them Titian, and a career of painting almost comparable in length, saw a parallel curiosity and research in colour and the effects to be obtained from its more fluid or drier application. This line runs out in painters whose museum sources overpower their creative impulse, among them learned and skilful archæologists like *Lawrence Alma-Tadema*. A border-line figure was *Frederick Leighton* [fl. 1853-96]. His cosmopolitan training was of a very complete academic kind, and he had an undeniable gift for sculptural structure and composition: the figures of the Temple of Nike Apteros and the Tanagra figurines were his chief sources in antiquity. A heavy sensuousness and what Whistler described as a 'cosmetic' quality make him one of the least agreeable of nearly great painters, and are less tolerable in his weaker followers. The 'Summer Moon' shows him at his best. In the other imaginative movement Blake was to count for something, but the preparations for it were complex. The general revival of religion and of romance, and with these of Gothic art, had as one of its consequences the formation of the group of German 'Nazarenes' or 'Pre-Raphaelites' who studied in Rome and were employed in great mural schemes of decoration at Munich and elsewhere; and when the question of decoration at Westminster arose the Prince Consort's influence suggested the employment of Cornelius, the least forgotten now of a rather theoretic band. Cornelius himself pointed to *William Dyce* [fl. 1828-64], who had something of the same dry abstract quality, and was better inspired in some of his portraits. Competition brought into the field *Ford Madox Brown* [fl. 1837-93], a man trained in the Belgian historic school, who had seen the Germans at work in Rome, and returned with a new inspiration. This feature in his designs attracted *Dante Gabriel Rossetti* [fl. 1849-82], himself a poet, full of the new, intensely visual poetry of Keats and Tennyson, and also of a love's religion fed upon Dante. In a short apprenticeship under Brown and his fellow-student, Hunt, he snatched at the means of expressing his passion, and a 'primitive' art, redivined, appeared in the middle of the 19th century. With him were associated in those early days two fellow-pupils at the Royal Academy, *William Holman Hunt* [fl. 1846-1910] and *John Everett Millais* [fl. 1846-96], men of very different natural temper, but capable of catching that fire: witness Holman Hunt's 'Two Gentlemen of Verona' and drawing for the 'Lady

gone to school in France, although Pre-Raphaelitism had its representatives in a third generation; and beside Whistler and Manet, Degas and Monet, Bastien-Lepage, a popularizer of Millet, had great vogue as a master, and 'schools' of Newlyn and Glasgow had their day. But a growth of more lasting importance took place—the foundation of a school of drawing in this country; for the Academy School had always been without a teacher. The Slade School, begun under the Paris-trained Sir Edward Poynter, has been fruitful under the mastership of Alphonse Legros and that of his English successors. Another feature of the time was the rise of exhibitions independent of the Academy; to the Grosvenor and New Galleries succeeded the New English Art Club and International Society. It is beyond the scope of these pages to deal with living contemporaries; but some idea of recent talent as well as of dead masters may be obtained at the Tate Gallery, too exclusively, in its beginnings, a collection of ephemeral and popular art.

## LONDON ARCHITECTURE

By Professor W. R. Lethaby

THE history of Man is the story of his acts and thoughts, of his arts and literature. Of these arts, that of building all the structures necessary for shelter and service and combining them into well-ordered cities is Architecture. This architecture should not be a mystery made unreal and remote by mere professional talk of styles and orders and proportions. The styles have made themselves, the critics make only the names. Architecture should be concerned with serious needs and their reasonable satisfaction, with skill in workmanship, and with the quality of the effort and thought which are evoked. All men should be able to judge of these; the measure in which architecture has come to be thought of as a professional routine is the measure of its failure, for the interest of all is necessary for the production of a sane manner of building. One root of modern failure has been the habit of forgetting the town in the individual buildings, and we have to look rather to the whole city as an organic unit. The 'style' of a building should not be a question of whim or accident, it should be the true expression of the mind of the time, for Architecture is part of the Natural History of Man.

ROMAN LONDON is still the very visible background of all the dissolving views of more recent Londons. The 'City' is practically the area of the walled Roman town; London Bridge carries on the tradition of the bridge by which the Roman road from Dover

passed over the Thames. Aldgate and Newgate are names which mark the sites of the ancient E. and W. gates in the City enclosure, and London Wall lies along its N. boundary. Starting from the Tower, one may walk around the City outside the course of the old walls, by continuous streets. Holborn and Oxford Street lie over the Roman road to the West Country, and the route intersects, at the Marble Arch, the great Watling Street which, coming from the N.W. along the course of Edgware Road, crossed the river at Westminster by ford or ferry. The Strand is the way along the river-bank to London from Westminster, where important buildings, probably an inn and baths, were situated. Some fragments of the Roman wall of the City may still be seen in position. The wall was about 8 ft. thick, of concreted rubble with small roughly squared stones forming inner and outer skins, and it was bonded at intervals with two or three courses of large flat bricks or tiles. The gateways were between two towers, and many other towers projected from the wall in its circuit. These were not bonded to the wall but were built against it. When, a few years since, the lower part of the rounded bastion at the N.W. corner of the city was explored, there seemed to be evidence of a big settlement-crack in the wall behind the tower, and it is not unlikely that the whole curtain-wall had first been built and afterwards strengthened with towers placed so as to cover the most serious fissures caused by settlement. This wall was probably a work of the 4th century. It closely resembled many others both in England and France. At Le Mans a considerable length of similar towered walls remains to its full height at some distance back from the bank of the river. Outside the river-side wall of London were the quays, of which Billingsgate is doubtless one. The architecture of the city was of the Roman-provincial type which lies at the root of what, with true instinct, has been called Romanesque. It was rude and redundant, very different from the Roman art of the text-books. In the Guildhall are several fragments of an important sepulchral monument, which must have been of the same class as the well-known Igel Monument near Trèves—tall and square with a pyramidal top. Some features in the decoration suggest that it was the tomb of a wool-merchant. Another tomb in the British Museum, of the sarcophagus type, is a much more refined work and has a fine inscription; it can hardly be later than the 1st century. The better houses were big, low structures surrounding courts; some of the larger rooms were apsidal-ended and the floors were covered with elaborate mosaics. Commoner floors were of *opus signinum*, made of broken red tiles and cement and polished on the surface. The interior walls were gaily painted, somewhat rudely but with original power as compared with the scope of a modern house-painter; here and there

were linings of thin marble slabs. Such houses must have been pleasant centres of civilized life. The lesser dwellings were for the most part constructed of wattle and daub. Of public buildings there were temples and baths and a basilica. As we know from the complete plan of a Roman town which has been uncovered at Silchester, Christian churches were established in British towns as early as the 4th century. It is not improbable that the church of St. Peter, Cornhill (p. 277), may, as mediæval tradition reported, represent the earliest church in the city. Collections of Roman remains will be found at the Guildhall, British, and London Museums.

THE LONDON OF KING ALFRED must have been a patched-up Roman city with little of new building in it when it was reorganized in 886. St. Paul's Cathedral, however, had been founded in 604 on its present site, which seems to have been formerly occupied by Roman potteries. Probably the ordering of the city into wards, on the model of the shire hundreds, dates from Alfred's time. Certainly Southwark was an entrenched work at the bridge-head; it is mentioned as one of the Saxon burghs in an early document, and the Romans had already built there. After the agreement with the Danes the latter formed a settlement along the Strand and erected the Church of St. Clement Danes (p. 196). Westminster Abbey was founded about 970 by King Edgar, and Canute seems to have founded Westminster Palace, possibly so as to be in touch with the Danish quarter rather than be locked up within the City walls. Of Saxon architecture there are few remnants; a fine fragment of a cross of braided work, which cannot be later than Alfred's time, has been found at Barking (p. 480). The headstone of a tomb in the Guildhall inscribed in runes to Turki, who was probably buried in the cemetery of St. Paul's, is of the most savage type of Scandinavian art and must be Danish. The best existing memorial of Alfred's city is the part of his coinage which bears an excellently designed monogram of 'London.'

NORMAN LONDON is best represented by the Tower (p. 291), that is, the Castle of London, built about 1085. This consisted of a great square Keep, which was placed just within the S.E. corner of the city walls, and a Court with low buildings, on ground taken from the city. It must have been more or less of a copy of Duke William's castle at Rouen, which also was called the Tower. The Keep is a mighty piece of building, almost cubical in form, containing several great halls and a noble chapel which is of high architectural interest. The chapel is entirely vaulted, the aisles in two stories; high lighting is obtained for the central span by openings opposite the 'triforium' windows; it is indeed a perfect solution in the circumstances, where the difficulties of external roofing did not arise. There are large winding stairs



at three corners of the keep; these and all parts of the building are connected by galleries in the thickness of the external walls, the lighting passing across the galleries to the interior. The pair-light windows which appear on the exterior of the keep are restorations, but there are traces of another similar window which may be seen from the interior. The wide-jointed masonry and boldly carved capitals of the chapel are typical of early Norman work. The continental fashion of building had been brought into England by that semi-Norman prince, Edward the Confessor, and recent excavations have shown that the abbey church of Westminster as rebuilt by him from c. 1050 was practically a copy of that of Jumièges near Rouen. It was a great cruciform church with side aisles and a central lantern-tower; the chancel of two bays was terminated by an apse. A model of the foundations may be seen in the Abbey Museum (p. 109), together with some arches of the later Norman cloister and other fragments. This museum is the undercroft of the monks' dormitory built in c. 1075 in continuation of the Confessor's work; the columns and vault must be as early as any Norman work now standing in England; the original capitals were of rude 'Doric' form. Several of the windows of the dormitory—now in Westminster School (p. 77)—have been found; they had shafts at the jambs, with capitals shaped at the angles into rudimentary leaf-forms, which are similar to some capitals at Jumièges and to others at the Tower. Before the Tower of London was completed William Rufus made a large addition to the Old Palace at Westminster by building the Great Hall, which, as the hall is the essential house, was called the New Palace. Altered and heightened but not otherwise enlarged, it is now Westminster Hall (p. 88). On the exterior of its long side-walls some projections may be seen between the upper windows which are the buttresses of the original building. The hall must have been divided by some internal supports to its roof; it had a range of windows high up, connected by a continuous arcaded wall-passage. Here, at the high table, was the throne where the King sat when he "wore the crown at Westminster." Some smaller halls and chambers, with a chapel and offices, made up the Royal Palace of the 11th cent., which practically formed one group with the Abbey buildings, all being crowded together on a narrow site by the river-side. The most perfect of later Norman buildings is the choir of the priory-church of St. Bartholomew's, Smithfield (p. 229). The priory was founded in 1123 on the open land outside the walls. The choir may be dated about 1130-40, the crossing is transitional work (c. 1160), and the nave was full Gothic. The W. front, of which one of the doors is left, must have been built c. 1260. The choir is a refined and reasonable piece of work; the setting of the stilted arches on the scalloped

capitals and the profiling of the arches are highly accomplished adjustments. The plan was not like that of the Confessor's church at Westminster, which had three parallel apses; here the aisle swept round behind the central apse and three chapels opened from it. Each of the side-chapels had two little apses something like the chapels at Norwich Cathedral. The N. and S. arches over the crossing (which is not square), having less span than the other two, are of pointed form. The pointed arch came gradually into use in such circumstances; it hardly became the accepted norm until c. 1200. The aisle vaults are unribbed, although ribbed vaults must have been in use in London by the time they were built. Ribbed Norman vaults existed in the nave-aisles of Old St. Paul's, at the priory of Holy Trinity, Aldgate, and in a little building once in Monkwell Street. Such vaults became, like the pointed arch, one of the formative features of the Gothic way of building. The Norman crypt of Bow Church (p. 250) is interesting, as the plan of an early parish church may be reconstructed from it.

MEDIÆVAL STYLES OF BUILDING are frequently distinguished by names, and (as we have reached the threshold of Gothic art) it may be convenient to refer to these. The name 'Gothic' itself came into use in Italy in the time of Raphael, or before, to describe what men then called the modern buildings that were not classical but had been erected after the Gothic invasions. By custom it has now come to be restricted to the type of building which was practised in France, and more or less in neighbouring countries, during the 13th, 14th, and 15th cent.; also during a part of the 12th cent., leading up to these centuries, and for a part of the 16th cent., declining from them. This great period was rudely broken in half at the plague, known as the Black Death, in 1347-50. It is well to remember 1350, because the earliest beginnings of Gothic may be put at 200 years before this central year and its latest phase at 200 years later. We thus get the easily remembered dates, 1150, 1350, and 1550, for the beginning, middle, and end of the Gothic period. During this time the style, like all styles, was waxing and then waning, and we can give names to any stages of development only as we give names to the phases of the moon. It has become usual, however, to describe the types of work done in England in the 13th, 14th, and 15th cent., particularly in their first halves, as Early English, Decorated, and Perpendicular. The half-century from 1150 to 1200 was the time of Transition, and the half-century from 1500 to 1550 covered the most of Tudor art.

TRANSITION AND EARLY GOTHIC ARCHITECTURE is well represented at the Temple Church (p. 213), although about 1840 this was subjected to what is known as 'restoration,' a harsh process something like glass-papering an oil painting. As usual with

Templar churches, this church was circular in form, imitating in this respect the Dome of the Rock at Jerusalem, which the Crusaders regarded as the 'Temple of the Lord.' The Commandery of the Temple in London was the semi-monastic establishment of a military order, of which the Temple Church was the chapel, and the Inner Temple Hall (to the S.) was the hall. Of this hall several late 12th cent. capitals (casts in the Victoria and Albert Museum) were found during one of the rebuildings, and a small vaulted chamber of the same date still exists. The group of buildings with its gardens and orchards occupied a beautiful site sloping up from the river-bank to the gateway opening from Fleet Street. The exterior of the church was built of rubble skinned over with plaster; in the interior Purbeck marble was used for the pillars. The round-arched doorway, the windows, the vaulting over the circular aisle, an arcade of interlacing arches at mid-height in the central 'round,' and the sculptured figures of knights are interesting. The circular church was built about 1180. A second round church was built about the same time at Clerkenwell by the Hospitallers; and the vaulted crypt which was beneath its choir still exists (p. 234). Like that, the original choir of the Temple Church must have been of a single span. The enlarged choir was consecrated in 1240; its wide area is covered by three equal vaulted spans, supported by slender marble pillars, and is lighted only by a series of triple 'lancet' windows in the side and end walls. The piscina seems to be an accurate copy of the original, a fragment of which is now in the triforium. In the court of the Public Record Office (p. 218), quite close to the Temple, is preserved the chancel arch of the chapel of a retreat for converted Jews, built by Henry III. c. 1240. Southwark Priory, now St. Saviour's (p. 310), has a very fine choir and lady chapel of early Gothic work. The lady chapel is very like the choir of the Temple Church and it must be of nearly the same date. It was built at the same time as the whole of the E. limb of the church, which may be dated c. 1230. Except for the E. window and the late reredos (c. 1538), the choir (interior) is a work of this date. The obviously intentional variation of the details on the two sides should be noticed. The nave is modern except for some portions of the N. and W. walls, which, with fragments, are enough to show that the first nave was of the very earliest Gothic style, like the choir of Canterbury Cathedral; it must have been built about 1200. The modern S. porch is a re-erection from old drawings of the original porch which formed part of the early work. The cloister, of which some interesting twin-capitals of Canterbury style are preserved, must likewise have been built c. 1200. The transepts and crossing were rebuilt c. 1300. The contrast of powerful forms and delicate detail is charming. The king's and queen's heads carved on the corbels of the W. arch of the

crossing must be those of Edward I. and Margaret, his queen. In the interior of the Church of St. Helen's, Bishopsgate (p. 280), is some early 13th cent. work.

WESTMINSTER ABBEY CHURCH is in many respects the most perfect mediæval monument in Great Britain; it was rebuilt by Henry III. in the 25 years between 1245 and 1270. The architects were *Master Henry de Reyns* (Essex?), *Master John of Gloucester*, and *Master Robert of Beverley*, who successively held the office of King's Mason. The new work comprised the whole of the church to the E. of the screen across the nave, including the chapter house and adjacent parts of the cloister. The church of course was only part of the complex group of buildings, enclosed by walls and towered gates, which formed St. Peter's Abbey. To the north of the church stood a great isolated bell-tower, called in the accounts the *Berifridam*. The exterior of the church has been almost entirely rebuilt; the two most interesting views are now that of the S. side from the cloister and that from the E. in approaching the door in the S. transept. The interior has been little injured by restorations; the best views are those from the N. transept on entering, looking E. into the apse and into the choir; from the S.W. corner of the S. transept, looking across the spacious area between many columns towards the apse; and from the ambulatory around the apse. The general scheme shows such a close study of contemporary French works, particularly of the Cathedrals of Rheims and Amiens, and of the Sainte-Chapelle at Paris, that it is evident these must have been visited by the architect, presumably Master Henry. The mason worked in conference with the king, who was a great connoisseur and lover of French things. The structure seems to have been planned as the coronation-church, and the choir was pushed wholly to the W. of the crossing, leaving that as an open space for the stage where stood the throne to which the kings, consecrated at the altar, were led to be acclaimed. In this arrangement the church followed the Cathedral of Rheims, the French coronation-church. The apsidal chapels are modified copies of those of the same church; so also are the two-light windows and some other details. The great windows of the Chapter House (p. 108) seem to have been copied from the Sainte-Chapelle; they are the earliest fully developed traceried windows in England. It should be noticed that the S. transept has no W. aisle on the ground-floor, the space being occupied by the cloister. There is, however, an intermediate story over the cloister-vault, and here a beautiful open-fronted gallery was contrived, which was probably the king's pew. Such an arrangement would be analogous to that in castle chapels, where the lords usually had private access to a gallery. The piers of the great arcade and all the shafts of the interior are of dark grey Purbeck marble, which once was polished; the windows were filled with

stained glass, of which fragments are usually shown in frames in one of the W. aisle windows of the N. transept. The interior must once have been as bright as an illuminated manuscript. The vault of the choir W. of the crossing is a fine early example of its type, having intermediate ribs. The triforium is unusually spacious; it forms a distinct story, lighted by a tier of windows in the external walls; notice the double plane of tracery towards the interior. The great 'rose' windows in the transepts have been renewed; both were originally square like that in the S. transept, and height to take them was obtained by stopping the vaulting some distance in front of the windows. The way in which the other windows and arcades of the transept-ends group with the rose window, so that the bare wall has disappeared, is noteworthy. The fine sculptured angels beneath the rose windows are original; and in the N. transept there are two important sculptured heads in central positions: below, in marble, Henry III.; and above, his master-mason. The 13th cent. part of the Cloister is as fine or finer than anything of the kind now in existence. Here are several varieties of early traceries; the upper parts of the openings in the external walls were at first glazed. The cloister was the centre of monastic life and occupation, and it would be a gain if modern people adopted the cloister type for schools. Education does not seem to have been driven indoors until the Reformation. On the left we turn into the entry to the Chapter House under a fine doorway, the upper part of which was carved with figure-sculpture and foliage, now sadly decayed, but once gaily decorated with gold and colour. Around the arch is carved a 'Jesse tree,' one of several features in the church which seem to have been borrowed from Amiens Cathedral. The vaulted entry is very low, because it passes under the Dormitory, but it is an effective prelude to the magnificence beyond. The Chapter House is an octagonal chamber, 60 ft. in diameter and in height, with a vault spreading from a very slender marble pillar at the centre. Originally there were eight strong iron tie-bars passing from the central capital to the angles, the hooks for which still exist. The upper part of the structure is mostly a 'restoration,' but the 'blank window' and many fragments gave full data. The central part of the doorway is modern, but the jambs, the great arch, and the two beautiful sculptured figures of the Angel and the Virgin are original (c. 1260). The original tile floor, which is still in place, must be the finest example of such work now existing; it probably came from the same kilns as the celebrated Chertsey tiles, fragments of which (now in the British Museum) bear designs from the Romance of Tristram.

FOURTEENTH CENTURY ARCHITECTURE is represented at Westminster by the elaborate traceried bays of the cloister opposite the chapter house (c. 1335) and by some very fine tombs. The S. and

W. sides of the cloister and the W. part of the nave are of later 14th cent. work. The restored undercroft of St. Stephen's Chapel (p. 89), in the Palace, is an early 'Decorated' work of much grace and originality; the large cusped rear arches to the windows, the rich vault, and a door-arch carved with naturalistic foliage are worth study. The chapel was built in emulation of the Sainte-Chapelle in Paris, and was extraordinarily rich in all its parts. The great London work later than the Abbey was the E. limb of Old St. Paul's, completed about 1312, to which a chapter house and cloister, both in two stories, were added c. 1332. The general facts are recorded in Wren's drawings and in Hollar's engravings, and a good idea of the details can be gained from the fragments preserved in the gallery of the present church (p. 247). From them the form of the traceried windows of the noble clerestory can be restored, also the balustrade of open quatrefoils which passed above it. Foundations of the chapter house and cloisters are exposed in the garden on the S. side of the nave, and many fragments can be identified as having belonged to this work. The E. front had a great square 'rose' window with lights below, a design which was inspired by the transept at Westminster. The most perfect early 'Decorated' work now existing is the chapel in Ely Place, Holborn (p. 222), which was part of the house of the Bishops of Ely. Tracery has here reached its utmost delicacy; beyond only decline was possible. It is a perfect example of the most elegant Edwardian work, and not much later than the famous Eleanor Crosses (p. 63) which were built by *Richard Crundal* and other royal masons (c. 1292). The church of the Austin Friars (p. 269), which gave its name to a district of London, is particularly interesting as being the nave of a large friary church. The interior is divided into three spans by very slender columns, and the lighting is wholly from large traceried windows in the outer walls. The free spaciousness of the interior must have made it an admirable preaching place.

MEDIÆVAL HOUSES in London are still represented by several significant fragments. Ely Place, the chapel of which is mentioned above, was a great house with halls, chambers, and offices, surrounded by gardens. The Bishop of Chichester had a house not far away in Chancery Lane, of which a doorway (c. 1260) is preserved under Lincoln's Inn Chapel. The Bishop of Winchester had a splendid palace in Southwark, some remnants of which still exist (p. 309). Lambeth Palace (p. 316), the residence of the Archbishop, with its beautiful 13th cent. chapel and buildings of the 14th, 15th, and later centuries, still represents these great episcopal establishments. The Deanery at Westminster is the Abbot's House of the late 14th cent. with some additions. Of the similar houses of the lay lords the Hall of Clifford's Inn (p. 199) preserves with the name of its founder a 14th cent. internal doorway. Gray's Inn (p. 217)

was the house of the Grays, in wide grounds. The mightiest example of domestic building is the Hall of Westminster Palace (p. 88) as transformed at the end of the 14th cent. by having its walls raised and new windows, roof, and front added. The roof, of one great span, which must be the supreme work of carpentry in the world, was designed by *Master Hugh Herland*, King's Carpenter to Richard II. A later 'fan-vaulted' cloister, which was the central court of the palace, now forms part of the Houses of Parliament. At Eltham Palace (p. 479) is another royal hall and at Hampton Court (p. 461) another. Crosby Hall, which has been carefully reconstructed at Chelsea (p. 158), represents the house of a merchant prince; the roof is a delightfully fresh piece of design, and indeed the whole hall with its tall oriel window is satisfyingly beautiful. The lesser houses of London were largely of wood. Staple Inn (p. 220), in Holborn, is an example of a later type; the earlier ones must have been richly carved like the roofs of the time. Part of a wooden porch to the little church of St. Ethelburga (p. 281), in Bishopsgate, is perhaps the only existing piece of this kind of work. The making of it seems to be mentioned in a London will dated 1374. Stone was always scarce in London; it was sometimes 'diluted' by alternate rows or squares of cut flints, or flints were used alone; bricks ('Flanders tiles') were not much used before the 16th century. The earliest existing brick building in London seems to be the gate-tower of Lambeth Palace (1490): the gateway in Chancery Lane was built about 1518. Hampton Court Palace is a brick building of c. 1540. The gate-tower of St. James's Palace is another example of Tudor brick work. — The GUILDHALL (p. 252) is a fine fragment of a great civic palace which followed the same general type as the larger houses, having gate-tower, court, great hall, chamber, chapel, and offices. Here the hall roof was supported by strong moulded arches of stone, which were echoed by the arches over the large windows in the gables. At the E. end, behind the high table, were panelling and canopy-work, something like a reredos. Beneath the hall are two large crypts: that to the E. is now the City Museum; that to the W., although plainer, is of the same date. In the vaulted porch the carved bosses bear badges of Henry V.; on its exterior were statues of the Virtues trampling down the Vices. In the windows of the hall and chamber was much fine stained glass. Fires burned on two hearths in the axis of the hall, the smoke issuing from open turrets in the roof. It was a very splendid and romantic palace, worthy of the City and of the Lord Mayors and Barons of London. There was a Guildhall on the site from the 12th cent.; the existing building was begun in 1411. The Guildhall was like a civic cathedral to a multitude of Halls of Companies, some of which still preserve slight mediæval traces.

Another important civic monument, the Belfry of London, in

Palazzo Thiene at Vicenza. Inigo Jones laid out Lincoln's Inn Fields and Covent Garden, the earliest of the London squares; the latter was surrounded by an arcade—'the piazza' from which the modern American use of the word is thought to be derived. Jones was long assisted and then succeeded by *John Webb*, who entered so fully into his master's ideals that most of his works have been assigned to Jones. One of these is Ashburnham House (p. 77) at Westminster, which, as it was built on a site acquired in 1660, must be wholly Webb's. It is quite small and of plain red brick, but the interior has stateliness and all the suavity of Restoration aristocracy; the staircase is a little masterpiece.

ST. PAUL'S CATHEDRAL, by *Sir Christopher Wren*, is our greatest work of art in the modern sense of being the embodiment of the design of one man. It is easy to scoff at the borrowed units as a 'box of bricks,' but the essential building is so finely ordered and the features are so finely applied that the triumph of its author must be admitted. The English critic cannot properly judge either St. Paul's or Westminster Abbey, for both these buildings embody the national mind, and no other eyes can see just what we see. Some thoughts of Wren's on architecture which are recorded in his 'Parentalia' show that he was no Renaissance revivalist, but that he saw that the aim of architects must be the same in all ages—to build nobly for their own generation. Much in the design of St. Paul's derives from the mediæval tradition, for instance the long nave and the two W. towers. The W. façade is an almost perfect solution of the problem; some writers object that a double storied portico is a solecism, but the argument is merely verbal. It is a portico surmounted by a balcony that Wren elected to build, and the contracted upper story may be said to express this. The vaulted ceilings over both stages are very fine. The W. steeples are solid below and break into a combination of spire and cupola above; their accurately bell-shaped coverings add a touch of playful symbolism. When seen from a distance, these cupola-spires show in three stories, pierced through with openings and telling against the sky in a delightful way. The dome is worthy of Wordsworth's line: "does typify infinity's embrace." Seen from far off or close beneath, it is equally impressive. The circular porticoes to the transepts, especially that to the S., which has outworks of gate-piers, should also be noticed. The upper story along the flanks of the building is much higher than the gallery within; this has been criticized, but constructively it is useful in weighting the abutments of the vaults. The interior is adequate to the external show; the saucer domes, the window recesses, the geometrical stair, the wood and iron work will be interesting to the architect. The planning whereby the dome is supported on long narrow piers which do not block the vistas; the way the aisles open into little hemicycles at



the four corners of the central space ; the W. work of a different design, so that the nave proper is made the same length as the chancel, are all special beauties. The interweaving of the high arches under the dome with those in two stages which come alternately was powerfully accomplished. After St. Paul's, Wren's greatest works are his additions to Greenwich and Hampton Court Palaces (pp. 443, 461). Kensington Palace, with its orangery (p. 140), and Chelsea Hospital (p. 152) are likewise interesting. As left by Wren, London had unity and beauty ; dense building had gone little beyond the City walls, and nothing was vulgar, for vulgarity had not been invented. London still had the character of a country town. It was approached by the one mediæval bridge, and from Wren's admirable steeple of St. Magnus (p. 288) the town clock projected far over the steep, narrow street. Just behind is the Monument (p. 274), a structure which is hardly esteemed at its value. It is certainly one of the finest memorial columns ever created. The great inscribed basement is an admirable example of well-disposed lettering. Around St. Paul's rose a crowd of towers and spires. Several, like Bow Steeple, were of stone, while others which were leaded continued a mediæval custom. Some fine old mezzotint engravings by Daniels are excellent records of this city. The houses of this time were for the most part plain, substantial structures of red brick with red tiled roofs, but often had a special feature in a finely carved projecting door-hood. The best row of houses of this kind now existing is in Queen Anne's Gate (p. 111) ; Pump Court in the Temple (p. 213) is almost unaltered, and Gray's Inn Square (p. 217) has a great number of plain houses. The character of most of the houses of this type, however, has been altered by having sash windows substituted for leaded casements.

AFTER WREN his tradition was carried on by *Nicholas Hawksmoor*, who built the church of St. Mary Woolnoth (p. 273), an ably designed and weighty mass. Indeed, weight seems at this time to have been the ideal ; an ideal which was carried into house building at Blenheim by Vanbrugh, another of Wren's followers. Christ Church in Spitalfields and St. George's in Bloomsbury (1730 ; p. 162) belong to the same school. In the meantime *Gibbs*, newly returned from Italy, built St. Mary-le-Strand in 1714 and St. Martin's-in-the-Fields in 1721. The former (p. 195) is tall and compact, well fitting its place as an island in the Strand ; the latter (p. 65) is bold and bald. St. Giles-in-the-Fields (p. 162), by *Flitcroft*, followed in 1734. About the middle of the century the Horse Guards, in Whitehall (p. 69), was erected from a design by *Kent*. It is a pleasantly disposed building spanning an entrance to St. James's Park. It has a well-designed clock-turret ; in the side-blocks appear large round arcaded composite windows, and in the intermediate parts are windows

struck through good masonry having no mouldings or pediments. A still finer palatial building is Somerset House (p. 194), built by *Chambers* from 1778. As first built, the powerful basement of the river front was washed by the tide. The treatment of this lower part as a terrace and the open colonnades above are especially fine features. The modest dome shows that this form may be almost as successfully used on a small scale as when it dominates all else. The covered entrance from the Strand is very carefully designed. The most remarkable work of the latter half of the 18th cent. was done under the direction of the brothers *Robert* and *James Adam*. Robert Adam was born at Kirkcaldy in 1728. Going to Italy and Dalmatia in 1754, he made a special study of the Palace at Spalato because it was a 'residential' building. On his return he became architect to the king, and Walpole in the preface to his account of English artists (1762) goes out of his way to say that "the taste and skill of Mr. Adam are formed for public works." Both brothers were men of great energy and ability, who carried their taste beyond their structures into all their decorations and furnishings. James made a special study of Roman plaster work. A reaction from the school which dealt with big units and bold projections had already set in, and this they carried to an extreme of delicacy and flatness, drawing many of their details from the Roman stuccoes. Although the brothers Adam did much work, there is hardly accessible in London anything which adequately represents them, but many houses exist which are notable for the elegance of their internal details. These details—refined marble chimney-pieces, mahogany doors, delicate iron fanlights and stair balustrades—can most conveniently be studied at the Victoria and Albert Museum (Rte. 44). The stone screen to the forecourt of the Admiralty in Whitehall (1760) is an example of their skill in treating quite a small work. Still more characteristic is the house of the Royal Society of Arts in John Street, in the Adelphi (p. 192), a district called after the brothers, who planned it with a stately front to the river. The Society of Arts has a skilfully designed porch and an elegant Ionic order with a large round-headed window in the centre (1772). No. 20 St. James's Square (p. 119) is a fine private house, and Fitzroy Square (1790; p. 166) has long frontages of similar houses, broken into centre, flanks, and end blocks. The front of Boodle's Club (1765; p. 123) is in the Adam manner. Lansdowne House (p. 134), one of the few private 'palaces' of London, is another example of the Adam style. Devonshire House (p. 128), close by, by Kent, is another 'palace' having a forecourt with fine iron gates brought from Chiswick. Burlington House (p. 125) in Piccadilly has a good front set back in a courtyard. The later London squares have recently been much injured by the intrusion of incongruous buildings; Bedford, Russell, and Bloomsbury Squares, near the British Museum, and Grosvenor

and Berkeley Squares, farther west, are the best. *George Dance* and *George Dance the younger*, Clerks of the City Works in the second half of the 18th cent., did much substantial building, including the Mansion House and St. Luke's Hospital (p. 272). *Sir John Soane*, the architect of the Bank of England, while following the general practice of his time, turned his mind rather to adapting precedents to modern use than to accurate designing in a 'style.' About the end of the 18th cent. the ordinary builder had learnt how to erect sound and decent houses, which were plain on the outside but pleasantly finished within, with careful joinery, good ceilings, and refined chimney-pieces. Sometimes in a terrace the front of each house was built in a slightly curved line so that raking views were obtained from the windows; the exterior iron balconies and front-door fanlights were often excellently designed. Washington's house at Mount Vernon has much the same quality of unaffected directness oblivious of style formulas. Unhappily the failures of apprenticeship or the more strict professionalizing of architecture broke up this excellent development and turned the minds of architects back on correct scholarship.

When the NINETEENTH CENTURY opened, there were two principal architectural ambitions: a desire to seem more perfectly Greek, and a desire to seem Gothic. Modern Greek archæology had been founded by Stuart and Revett in the middle of the 18th cent., but after 1800 a still more exact study of Greek monuments was undertaken by Wilkins, Smirke, Cockerell, Inwood, and others. The bringing of Lord Elgin's collection of marbles (p. 328) to London confirmed the tendency. During just the same time our own national monuments were studied, one of the first sympathetic observers being Thomas Warton, the author of the great History of English Poetry. *Pugin* was the first architect to attain to any power as a designer in the 'revived Gothic style.' The church built by *Inwood* at St. Pancras (1819; p. 186) is a specimen of the scholarly Greek revival, and its Ionic order is as learned as copying can make it. The British Museum (p. 324), by *Sir R. Smirke* (1823), is the best work of the epoch, being large, simple, and reasonable notwithstanding the scholarship. University College (1828; p. 181) and the National Gallery (1832; p. 357), both by *Wilkins*, are also in this fashion and are of their kind pleasant works. The finest monument of this time, however, is Waterloo Bridge (p. 237), a great granite structure of nine arches of 120 ft. span. In Cunningham's Handbook it is said to be the noblest bridge in the world, and it would be difficult to find a better. The staircases to the lower level are admirably contrived with the abutments. London Bridge (p. 287) has only five arches, that of the centre being 152 ft. wide. The Sun Fire Insurance Office, Threadneedle Street, is now the best example of *Cockerell's*

work in London. The 'Gothic revival' gathered strength chiefly through the enthusiastic propaganda of Pugin, and while the first hope and impulse lasted works of considerable, though second-hand, interest were produced. The Houses of Parliament (p. 82) by *Barry* and Pugin are as successful as anything out of due time can be. Pugin was mainly responsible for the treatment and details. The masses are dealt with in a large way, and the two towers are effective; the elaborate crown of pinnacles of the Victoria Tower and the clock stage of the other are admirable; so is the lantern spire between them. Another great public building in the 'Gothic style' is the Law Courts by *Street* (c. 1870; p. 196). The architect here founded himself on an earlier type of art which he treated with wonderful understanding and power. The great hall is a very fine vaulted interior. The more recent Roman Catholic Cathedral (p. 79) at Westminster (c. 1895), by *Bentley*, is likewise a remarkable work; here, although the outlook is still earlier on the one hand, it is more modern on the other. Although many of the details are of 'Byzantine style,' much of the building is direct adaptation of means to ends. The scheme of construction, especially of the domical covering of the nave, is masterly and the scale of the interior is impressive. The great W. portal, the tall campanile, and the apsidal end are all admirably designed. Many other fine churches were built during the latter half of the 19th cent. by *Butterfield*, *Scott*, *Street*, *Pearson*, and the younger *Scott*. Some of *Butterfield's* churches especially are more than exercises in appreciation, and he recast his Gothic precedents in an endeavour to make his buildings fit for their time and purpose. He was influenced by the teaching of *Ruskin* to some extent. The churches of All Saints (1847; p. 166), in Margaret Street, St. Alban's (1858; p. 221), Holborn, and St. Augustine's (1870), Queen's Gate, Kensington, will interest the student of modern tendencies in building. *Sir Gilbert Scott's* best churches are St. Mary Abbot's (c. 1875; p. 149), Kensington, and Newington parish church, Kennington Park Road, built about the same time. Three churches by *Street* are St. James the Less (1860), in Garden Street, Vauxhall; St. John the Divine (c. 1878), in Vassall Road, Kennington; and St. Mary Magdalene (c. 1886), in Paddington. *Pearson's* churches are St. Peter's (1863), Kennington Lane; St. Augustine's (1870), in Carlton Vale, Kilburn; and St. John's (c. 1878), Red Lion Square (p. 184). The last named especially is very ingenious. Other interesting churches are: St. Agnes, Kennington Park, by *G. G. Scott, Junr.*; St. Michael's in Camden Town, by *Bodley*; *Norman Shaw's* Harrow Mission Church (1885) in Latimer Road, Notting Hill; and *Sedding's* Holy Trinity (c. 1895) in Sloane Street.

In the second half of the 19th cent. experiments towards modernism were made by the followers of both the Renaissance and the Gothic revivals. The former were led by *Alfred Stevens*, our ablest modern sculptor and the author of the Wellington Memorial in St. Paul's. The Albert Hall, the Old Science Schools, and parts of the Victoria and Albert Museum at S. Kensington represent this movement. From the side of the Gothic revival, the leaders were Butterfield, Philip Webb, and Norman Shaw. Lowther Lodge, now the home of the Royal Geographical Society (p. 144), and four houses near by in *Queen's Gate* (Nos. 196, 185, 180, and 170, in order of date) represent *Norman Shaw*, who was the author also of *New Scotland Yard* (p. 236). *Philip Webb* was one of the members of the famous 'Pre-Raphaelite' group. The dining-room in the Victoria and Albert Museum (1862) is an early example of their decorative work; it is mostly Webb's, the stained glass is by Burne-Jones, and some of the lesser decorations are by William Morris. Three of Webb's houses in London are Lord Carlisle's in Kensington Palace Gardens, a small house in Glebe Place at Chelsea, and a narrow front on the N. side of Lincoln's Inn Fields. We have few fine examples of modern architectural engineering to show; probably the best is the roof of St. Pancras Station. Amid all the architectural anarchy of London, sincere experiments have been made to meet modern problems. The truth begins to emerge that modern architecture must be a developing structural art and that its chief end is not the production of 'style' but the better ordering of cities. The great difficulty is to get designers to leave out what is dead and decayed; modern architecture is burdened by dragging along too many corpses.

## LITERARY WALKS IN LONDON

By **James F. Muirhead, M.A., L.H.D.**

THE four perambulations of London here given are merely specimens of the many possible walks of the kind. They do not pretend to exhaust the London associations of their subjects, but may serve as a guide for an eclectic and practicable pilgrimage. Similar walks may easily be arranged by the traveller himself, with the help of our Plan and the references in our Index to such distinguished names as Blake, Browning, Byron, Benjamin Franklin, Goldsmith, Hogarth, Newton, and Turner. The peculiar difficulty of framing a satisfactory Shakespeare or Milton Walk arises from the fact that their intimate association with London is pervasive rather than attached to any now existing structures.

## DICKENS IN LONDON

Charles Dickens (1812-70) was not born in London, but came to it at such an early age and was afterwards so identified with it both in his own person and in the creations of his brain that few have greater claims than he to the title of 'Londoner.' His first London home was in *Bayham St.* (Pl. R 34; p. 180), also the home of Mr. Micawber, in the outlying district of Camden Town; but the pilgrim may more conveniently start his walk at Charing Cross (Pl. B 38, I, III), near which, in *Hungerford Market* (p. 191), Dickens (like David Copperfield at Blackfriars, p. 239) began his career in humble employment. Close by are the *Golden Cross Hotel* (p. 13; site changed), where Mr. Pickwick first met Alfred Jingle; the archway in Duncannon St. (behind) is not the archway of Mr. Jingle's story; *Craven St.* (p. 191), the home of Mr. Brownlow in 'Oliver Twist' (No. 39); and *Buckingham St.* (p. 191), where, in the last house on the left, the grown-up Copperfield lived with his housekeeper, Mrs. Crupp. Following the Strand towards the E. we soon reach *Wellington St.* (p. 193), in which, at the corner of York St., was the office of 'All the Year Round' (second story of circular-fronted building). Here we are close to *Covent Garden* (p. 203), associated with Ruth Pinch and her brother Tom, and not far from the *Temple*, where John Westlock once forestalled Tom in the daily tryst (see p. 216). [In *Bouverie St.*, a little to the E., is the office of the 'Daily News,' with a bust of Dickens, its first editor, over the door.] From Covent Garden we easily reach *Drury Lane* (Pl. B 41, III), a playground in which (p. 206) is identified with the haunt of 'Poor Jo'; and thence it is a short step to *Lincoln's Inn Fields*, where in Forster's house (No. 58) Dickens read 'The Chimes' to a brilliant group of friends, one of whom was Thomas Carlyle (Dec. 2nd, 1844). This house is famous also as that of Mr. Tulkinghorn (see p. 208). [A short way to the N. lay Kingsgate St. (now absorbed in *Southampton Row*, Pl. R 44, III), containing the home of Sairey Gamp (p. 163).] From Lincoln's Inn Fields we may pass into *Chancery Lane* (Pl. B 45, III), off which, in Mr. Snagsby's room in Took's Court, *Cursitor St.*, Poor Jo underwent his famous cross-examination. Chancery Lane ends on the N. near the site of *Furnival's Inn* (p. 221), where Dickens had his first married home and wrote part of 'Pickwick' (tablet). Here, too, he first met Thackeray (comp. p. lxvi). A little to the E. is *Staple Inn* (p. 220), the home of Grewgious in 'Edwin Drood.'

To the E. of this point, in Farringdon St., is the *Congregational Memorial Hall* (p. 202), occupying the site of the Fleet Prison, in which Mr. Pickwick was incarcerated. Somewhat to the N. is *Goswell Road* (Pl. R 47-52), the S. part of which, formerly called

Goswell St., is for ever knit with the names of Mr. Pickwick and Mrs. Bardell (house not identified).

In the district to the N. of Oxford Street are several of Dickens's London homes. From 1837 to the end of 1839 he lived at No. 48 *Doughty St.* (Pl. R 44; tablet), near the Foundling Hospital, and there he wrote 'Oliver Twist' and 'Nicholas Nickleby.' Thence he moved to No. 1 *Devonshire Terrace*, Marylebone (Pl. R 32), "a house" (in his own words) "of undeniable situation and excessive splendour," where he remained till 1851, writing many of his books (comp. p. 174). 'Grip,' the raven immortalized in 'Barnaby Rudge,' was one of the inmates of this house. In 1851 Dickens moved to Tavistock House (no longer extant, comp. p. 183), in *Tavistock Square* (Pl. R 39, 40), which saw the production of another series of masterpieces. The parish church (p. 174) and other points in *Marylebone* are familiar to readers of 'Dombey and Son.' In 1860 Dickens left London for Gad's Hill Place (p. 479). His last London house was the present No. 5 *Marble Arch* (opposite the Marble Arch; Pl. B 25, 29, II), which he occupied for a few months in 1870, writing part of 'Edwin Drood.' In this quarter of London we may mention also Mme. Mantalini's establishment at 11 *Wigmore St.* (Pl. B 29, 33, II) and Mr. Turveydrop's Dancing Academy at 26 *Newman St.* (Pl. B 37, II, III). Somewhat farther to the N. is No. 13 *Johnson St.* (Pl. R 38), Somers Town, marked with a tablet as the only house remaining in which Dickens lived as a boy (comp. p. 186). Ralph Nickleby's house was in *Golden Square* (Pl. B 33, II), a little S. of Oxford St. Not far off is *Dean St.* (Pl. R 37, III), where in 1845, at Fanny Kelly's Theatre (p. 168), Dickens played 'Bobadil' in Jonson's 'Every Man in his Humour,' the first of a number of similar occasions on which he used his dramatic gifts for charitable ends.

A totally different centre of London also intimately associated with Dickens both as man and author is found in *Southwark* (p. 307). This is due to the fact that his father, the prototype of Little Dorrit's father, was confined for debt in the Marshalsea Prison (p. 313; not extant). *St. George's Church* (Pl. B 51), where Little Dorrit and Maggy spent a night, contains the tombs of several Marshalsea debtors. The youthful Dickens lodged in the adjacent *Lant St.* (p. 314), and here he afterwards allotted rooms to Bob Sawyer, in a house on the site partly occupied by the 'Dickens' School. Little Dorrit lived at 63 *Borough High Street*. The White Hart Inn in Borough High St. (p. 312), where Mr. Pickwick first met Sam Weller, has been pulled down; but the George Inn, close by, is an excellent example of the same type of galleried hostelry and indeed claims to be the real Simon Pure in spite of difference of name. The names of London Bridge (p. 287) and the adjacent riverside streets (comp. p. 315) are interwoven with the history of Bill Sikes, Nancy, and Oliver Twist. The last is generally believed to have

'asked for more' in St. George's Workhouse (now closed), in Mint Street (p. 314).

Dickens is buried in *Westminster Abbey* (p. 95); but before paying their respects to his tomb, Dickens enthusiasts may like to visit *Dean Stanley St.* (p. 75), where stood the house of the Dolls' Dress-maker. Nor should it be forgotten that Dickens was for a time one of the best reporters of debates in the *House of Commons* (1831-36).

Those willing to go a little farther afield in their Dickens pilgrimage may visit the Spaniards' Inn at *Hampstead* (p. 439), the Maypole at *Chigwell* (p. 484), the Bull at *Rochester* (where Mr. Winkle's club-uniform was borrowed, and Dr. Slammer challenged Jingle), and *Gad's Hill Place* (p. 479), where Dickens died in 1870.

Comp. 'Dickens's London,' by *Francis Milloun* (1904); 'Dickens's London,' by *T. E. Pemberton* (1875); 'In Dickens's London,' text and illustrations by *F. Hopkinson Smith* (1914); 'The Real Dickens Land,' by *H. S. and Catharine Ward* (1904); 'Dickens's Country,' by *F. G. Kitton* (1911); and the 'Dickens Dictionary,' by *G. A. Pierce and W. A. Wheeler* (1892).

#### THACKERAY IN LONDON

Thackeray's first touch of London was at a preparatory school in *Chiswick Mall* (p. 432), but the Thackeray enthusiast may well begin his peregrination at *Charterhouse* (Pl. R 52; p. 231), to which William Makepeace Thackeray (1811-63) was sent in 1822, "a pretty, gentle, and rather timid boy" of eleven, who, however, soon proved himself manly enough to have his nose broken in a stand-up fight with an older schoolfellow. Thackeray does not seem to have been particularly happy at the "Slaughter House, Dr. Swishtail's famous school" (as he calls it in 'Vanity Fair'), but the pleasanter side of his associations with it is reflected in 'The Newcomes,' where he describes it under the name of 'Greyfriars' and tells the touching story of Colonel Newcome's later days. A tablet in Wilderness Row, *Clerkenwell Road*, close to the Charterhouse, marks his residence there as one of the 50 boarders in 'Mr. Penny's house.' He afterwards lived in *Charterhouse Square* as a day-boy, and left the school in 1828. Perhaps the only point to the E. of this that we need note before continuing our course to the W. is *Cornhill* (Pl. B 53, IV), with the first office of the 'Cornhill Magazine,' of which Thackeray was editor from 1860 to 1862. From either Cornhill or Charterhouse it is easy to pass to *Bouverie St.* (Fleet St.), with the office of 'Punch' (p. 201), a paper to which Thackeray contributed from the second year of its existence (1842). Passing to the W. along Fleet St. we reach the *Middle Temple* (Pl. B 45, III), of which Thackeray became a member in 1831. His residence here (comp. p. 216) furnished him with material for several excellent scenes in 'Pendennis.' It was in Lamb Court that Pendennis,



incited thereto by his room-mate George Warrington, wrote the famous stanzas on 'A Church Porch' and otherwise fitted himself for the staff of the 'Pall Mall Gazette.' *Clement's Inn* (p. 196), just a little farther to the W., has been identified with the 'Shepherd's Inn' of the same novel. The 'Cave of Harmony,' from which Capt. Costigan's ribaldry drove Col. Newcome and his son, was either the old 'Coal Hole' in the *Strand*, on the site of Terry's Theatre (No. 106), or 'Evans's' in *Covent Garden* (p. 204), just a little to the N. The fashionable quarter to the W. of Charing Cross is full of Thackeray associations, personal and literary. Club-life was so much to his taste that we must at least glance at the exterior of the Athenæum Club (p. 117; the 'Megatherium' of 'The Newcomes') and the Reform Club (p. 118), in *Pall Mall* (Pl. B 34, 38, I). He spent the afternoons of the last week of his life at the latter club, and there is a portrait of him by Samuel Laurence in the strangers' room. [The *Garrick Club* (p. 203), of which also he was a member, was then in King St., Covent Garden. This was the scene of his misunderstanding with Charles Dickens.]

Pall Mall ends at *St. James's St.*, where Thackeray lived in 1844-46, and out of *St. James's St.* opens *King St.*, where he delivered his first lectures on the English Humourists at Willis's Rooms (p. 122; 1851). *Bury St.*, where Major Pendennis had rooms, leads N. to *Jermyn St.* (p. 123), where Thackeray lodged in 1842, a few doors from the Geological Museum (Pl. B 38, II). It was in 'Germain St.' that Henry Esmond was introduced to Mr. Addison, who took him home to his rooms in the adjacent Haymarket (p. 117). Hence, viâ Piccadilly and Berkeley St., we reach *Berkeley Square* (Pl. B 34, II; p. 134), sometimes identified with the 'Gaunt Square' of 'Vanity Fair' (more probably, however, Cavendish Square, p. 161, to the N. of Oxford St.). Becky Sharp and her husband lived close by at 201 *Curzon St.* (p. 133), where Rawdon Crawley put so dramatic an end to his wife's intrigue with Lord Steyne. At *St. George's Church* (p. 165), a little to the N.E. of Berkeley Square, Barnes Newcome married Lady Clara Pulleyn.

We may now make our way farther to the W., to visit the homes in which Thackeray did his best work. Knightsbridge and Kensington Road lead us past the site of *Gore House* (comp. p. 148), where Thackeray was a frequent guest, to *Young St.*, opening off Kensington High St., where (at No. 13, now No. 16) Thackeray lived from 1846 to 1853, writing 'Esmond,' 'Pendennis,' and 'Vanity Fair.' "Down on your knees, you rogue," exclaimed the author to James T. Fields of Boston, "for here 'Vanity Fair' was penned." Charlotte Brontë visited him in this house. Just to the N., at No. 2 *Palace Green* (Pl. B 18), the great novelist lived from 1861 till his death on Dec. 24th, 1863, the last words he corrected in 'Denis Duval' (close of chap. vii.) being "and my heart throbbed with

an exquisite bliss." *Kensington Square* (p. 149), with the home of Lady Castlewood, Beatrix, and Henry Esmond, is close by. [Somewhat S.E. of this lies *Onslow Square* (Pl. B 24), where Thackeray occupied No. 36 from 1853 to 1861, while producing 'The New-comers,' 'The Virginians,' and many of the 'Roundabout Papers.']

From Kensington Palace Gardens we may find our way across Kensington Gardens and Hyde Park to *Albion St.*, near the Marble Arch (Pl. B 25, II; p. 159). Here, at No. 18, Thackeray stayed for a short time after his marriage (1834). Oxford St. will take us hence to *Bloomsbury* (p. 179), another district besprinkled with reminiscences of Thackeray. In *Fitzroy Square* (Pl. R 36; p. 166) Col. Newcome and his friend James Binnie rented a "vast but melancholy house" on their return from India. The Osbornes and the Sedleys both lived in *Russell Square* (p. 182). Thackeray's first child was born during his occupation of No. 13 *Coram St.* (1837-40). The tablet to the memory of Capt. George Osborne was placed in the chapel of the *Foundling Hospital* (p. 184). By a quite undesigned coincidence the Thackeray Hotel in *Great Russell St.*, opposite the British Museum, occupies the site of the house where the schoolboy Thackeray spent some of his holidays with his mother and stepfather (Major Carmichael Smyth). In *Furnival's Inn* (p. 221), to the S.E. of this quarter, occurred the first meeting of Thackeray and Dickens (1836), the latter declining the proffered services of the former as illustrator of 'Pickwick.'

Thackeray is buried in *Kensal Green Cemetery* (p. 170), and there is a bust of him in *Westminster Abbey* (p. 95).

Comp. 'In Thackeray's London,' pictures and text by *F. Hopkinson Smith* (1913); 'Thackeray's London,' by *W. H. Rideing* (1885); 'Thackeray's Haunts and Homes,' by *E. Crowe* (1897); 'Thackeray's Country,' by *Lewis Melville* (1905); and 'A Thackeray Dictionary,' by *J. G. Mudge and M. E. Sears* (1910).

### DR. JOHNSON IN LONDON

Samuel Johnson (1709-84) was brought to London in 1712, at the age of 2½ years, to be touched for the king's evil by Queen Anne. His mother lodged at "Nicholson's, the famous bookseller of Little Britain" (near the General Post Office). Johnson always professed to have "a confused but somehow a sort of solemn recollection of a lady in diamonds and a long black hood"; and the scene of this recollection (or imagination) was doubtless St. James's Palace (p. 114). Johnson's 'beat' in London was so circumscribed, that the Johnson pilgrim has a comparatively short and easy task before him. About one-third of a mile to the N. of Little Britain is *St. John's Gate* (Pl. R 48; p. 233), in Clerkenwell, where he began his literary labours in London in the employment of Edward Cave, editor of the 'Gentleman's Magazine' (1737),

"eating his food behind a screen, being too shabby for publicity." Clerkenwell Road runs hence to the W. to *Gray's Inn* (p. 217), where Johnson lived for a short time in 1759. In Holborn, opposite the S. end of Gray's Inn Road, is *Staple Inn* (p. 220), where he wrote 'Rasselas' in a single week (1759) to pay for his mother's funeral. Just quarter of a mile to the S. of this runs *Fleet St.* (Pl. B 45, III), the central artery of Johnson Land for 35 years, where we find memorials of him at every step (comp. pp. 198-200). From 1748 to 1758 he lived in *Gough Square*, just to the N. of Fleet St., where the house in which he produced his 'Dictionary' is carefully preserved as a memorial of the great writer (see p. 200). The next few years of his life were largely spent in the *Temple* (comp. p. 216), where Boswell (who had previously been introduced to him at the house of the actor Thomas Davies, 8 *Russell St.*, Covent Garden) made his first call on his future demigod (May 24th, 1763). From 1765 to 1776 he lived in *Johnson's Court*, adjoining Gough Square, where he wrote the 'Journey to the Western Isles of Scotland' and edited Shakespeare. Close by is *Bolt Court* also, where he lived from 1776 till his death on Dec. 13th, 1784. Here he produced his 'Lives of the Poets' (perhaps his greatest work), surrounded by his curious household of dependents, Miss Williams, Mrs. Desmoulins and her daughter, Levett ("who hates Desmoulins and does not love Williams"), and Miss Carmichael (who "loves none of them"). Perhaps his favourite tavern in Fleet St. was the 'Mitre' (p. 199), though 'Dr. Johnson's chair' is still shown at the 'Cheshire Cheese' (p. 200). Just beyond the W. end of Fleet Street stands *St. Clement Danes* (p. 196), the church he worshipped in for many years. The Strand, of course, was as familiar to Dr. Johnson as Fleet St., and in passing along it we should not omit a digression to *Adelphi Terrace*, memorable for his dinners at Mrs. Garrick's, at which he met Hannah More, Fanny Burney, and other notabilities. The famous club where Burke and Reynolds, Goldsmith and Garrick cheerfully submitted to the sway of Johnson, met in *Gerrard Street*, Soho (p. 167), a little to the N.W. of the point we have now reached. In the West End proper we may note *Grosvenor Square* (p. 135), with the house of Lord Chesterfield, where Johnson was left waiting in the ante-room to nurse the wrath that exploded in his famous letter; *St. James's Palace* (p. 114), where he was 'touched' by Queen Anne (see p. lxvi); and *Buckingham Palace* (p. 113; then Buckingham House), where Johnson (then in receipt of a pension of £300) had an interview with George III. in 1767, during which "he talked to his Majesty with profound respect, but still in his firm manly manner, with a sonorous voice, and never in that subdued tone which is commonly used at the levee." His 'London' was written in *Castle St.*, Cavendish Square (p. 161), and his 'Vanity of Human Wishes'

partly at Hampstead (p. 437). He is buried in *Westminster Abbey* (p. 85), and is commemorated by a statue in *St. Paul's* (p. 245).

After he made the acquaintance of the Thrales in 1765 Johnson passed nearly half of his time at *Streatham Park* (p. 322), until Mr. Thrale's death in 1781. A room was reserved for him also at *Barclay & Perkins's Brewery* (p. 309), where he coined his well-known phrase about wealth beyond the dreams of avarice.

Visitors who wish to follow up this subject will find all they want in Boswell's 'Life of Johnson.'

#### CHARLES LAMB IN LONDON

Of the little group of literary Londoners selected for this section Charles Lamb (1775-1834) alone was a native of the great city. He was born and spent the first seven years of his life in the *Temple* (Pl. B 45, III; "place of my kindly engendure"), in which he again lived from 1801 to 1817 (comp. p. 216). "Its church, its halls, its gardens, its fountain, its river, I had almost said—for in those young years what was this king of rivers to me but a stream that watered our pleasant places?—these are my oldest recollections." And his affection for the Temple never waned and is often reflected in his writings. Here, along with his sister Mary, he produced the 'Tales from Shakespear' and 'Mrs. Leicester's School' (1807). From the Temple we may proceed to the W., viâ the Strand, to the *Covent Garden* district (Pl. B 41, III), where Lamb visited De Quincey at No. 4 *York St.* (p. 204) and himself lived for a time at No. 20 *Russell St.* (p. 205), transplanted (as he wrote to Miss Wordsworth) from his native soil (i.e. the Temple). To the N.W. is Soho, where, at No. 6 *Frith St.* (Pl. B 37, III; p. 168), Lamb was present at the death of his friend Hazlitt (Sept. 18th, 1830). This practically marks Lamb's farthest west, though he once visited Blake at *South Molton St.* (Pl. B 29, 33, II), beyond New Bond St.; and we may now turn E. along the busy Oxford St. and Holborn. Just to the S. of the latter, on a site now occupied by *Trinity Church* (Pl. B 41, III), stood the house in Little Queen St. (now absorbed in Kingsway), which was the scene of the great tragedy of Lamb's life (comp. p. 208). Close by is *Hand Court* (57 High Holborn), where Lamb used to frequent the 'Three Feathers' (gone). At 34 *Southampton Buildings*, a little farther E., at the corner of Holborn and Chancery Lane, the Lambs lived for a few weeks in 1809, in the interim of moving from Mitre Court to Inner Temple Lane (comp. p. 216). At Holborn Circus (Pl. B 45, III) is the church of *St. Andrew*, where Lamb and his sister acted as best man and bridesmaid at the wedding of William Hazlitt (see p. 222). In *Newgate St.*, continuing Holborn Viaduct, Lamb was wont to for-gather with Coleridge and Southey at the (vanished) 'Salutation

and Cat.' Here, too, is the site of Christ's Hospital (p. 224), where Lamb was at school from his eighth to his fifteenth year, "an amiable, gentle boy, very sensible and keenly observing, indulged by his schoolfellows and by his masters on account of his infirmity of speech" (Talfourd). Much farther to the E., in the very heart of the city, are *Threadneedle St.* (Pl. B 53, IV), where Lamb spent a short time in the service of South Sea House (p. 269), and *Leaden-hall St.* (Pl. B 53, IV), with India House (p. 278), the scene of what he described as his "thirty-three years of slavery."

Among the spots in London associated with Lamb and not included in the above round are No. 45 *Chapel St.*, at the corner of Liverpool Road (p. 272), in Pentonville, to which the Lambs removed after the tragedy of Little Queen St., and No. 19 Colebrook Row (now 64 *Duncan Terrace*; p. 272), where for the first time in his life Lamb exulted in the possession of an entire house of his own (1823). "I feel like a great lord, never having had a house before." Here he published the 'Essays of Elia' (1823). In 1829 the Lambs moved to *Enfield* (p. 483; "the prettiest compacted house I ever saw"), and in 1832 to *Edmonton* (p. 483), where Charles died on Dec. 27th, 1834, and now rests in the peaceful little churchyard. Mary Lamb was buried in the same grave in 1847.

Comp. 'In the Footprints of Charles Lamb,' by *Ben. E. Martin* (1891), and 'Life of Charles Lamb,' by *E. V. Lucas* (5th ed. 1921).

## BOOKS ABOUT LONDON

A NUMBER of books dealing with special buildings, institutions, and districts of London are mentioned in the text of this volume. In addition, a few books of more general scope are here grouped under several heads. The date is usually that of the last edition.

**TOPOGRAPHY.** 'Survey of London,' by *John Stow*, reprinted from the text of 1603, with introduction and notes by *C. L. Kingsford* (2 vols. ; 1908); published also in the 'Everyman Library' (1912). — 'Survey of London,' published by the L.C.C. and edited by *Sir Laurence Gomme* and *Philip Norman*, on a very comprehensive plan; vols. 1-6, illus. (1912-15), comprising the parishes of Bromley-by-Bow, Chelsea, St. Giles-in-the-Fields, and Hammersmith. — 'Survey of London,' edited by *Sir Walter Besant*, in 10 large illus. vols. (1902-12); also numerous other books edited or written by the same. — 'London Past and Present,' by *H. B. Wheatley*, 3 vols. (1891), a valuable alphabetical encyclopædia, to be checked by later authorities. — 'Old and New London,' by *W. Thornbury* and *E. Walford*, 6 vols., illus. (1879-85; new ed. 1898). — 'London Topographical Record,' 10 vols. (1900-15), dealing with special districts, published by the *London Topographical Society*. — 'London,' vol. i. of *English Topography*, edited by *Sir Laurence Gomme* (1914). — 'A Dictionary of London' (i.e. the City), by *H. H. Harben* (1917).

The following are shorter descriptive works: 'Highways and Byways in London,' by *Mrs. E. T. Cook* (1911). — 'A Wanderer in London' (1913) and 'London Revisited' (1916), both by *E. V. Lucas*. — 'A Londoner's London,' by *Wilfred Whitten* (1913). — 'London Town, Past and Present,' by *W. W. Hutchings*, 2 vols. (1909). — 'London Vanished and Vanishing,' by *Philip Norman*, illus. (1905). — 'Walks

in London,' by *A. J. C. Hare*, 2 vols., illus. (1901).— 'London Films,' by *W. D. Howells* (1905).— 'Nights in Town' (1915), 'The Outer Circle' (1921), etc., by *Thomas Burke*.

**HISTORY.** 'Victoria History of London,' edited by *W. Page*, vol. i. (1909). — 'History of London,' 2 vols., illus. (2nd ed. 1884), and 'London' in the 'Historic Towns Series' (1887), both by *W. J. Loftie*. — 'Story of London,' in the 'Medieval Towns Series,' by *H. B. Wheatley* (1904). — 'Modern History of the City of London' (1896) and 'Medieval London' (1910), both by *Charles Welch*. — 'London in the Reign of Victoria' (1898), 'Making of London' (1914), 'London' (1914), all by *Sir Laurence Gomme*. — 'London and the Kingdom,' by *R. R. Sharpe*, 3 vols. (1894-95). — 'An Historical Guide to London,' by *G. R. S. Taylor*, illus. (1911). — 'History of London,' by *Claud Mullins* (1920).

**HISTORIC HOUSES AND SITES.** 'Famous Houses and Literary Shrines of London' (1912), and the 'Booklover's London' (1913), both by *A. St. John Adcock*. — 'Literary London,' by *W. P. Ryan* (1898). — 'Literary London,' by *Elsie M. Lang* (1909). — 'London in English Literature,' by *P. H. Boynton* (1913). — 'Shakespeare's London,' by *T. F. Ordish* (1904). — 'Shakespeare's London,' by *H. T. Stephenson* (1905). — 'Hogarth's London,' by *H. B. Wheatley*, illus. (1909). — The L.C.C. publishes a series of pamphlets at 1d. on Houses of Historical Interest in London. — See also pp. lxiv-lxix.

**SPECIAL ASPECTS AND DISTRICTS.** 'A History of Architecture in London,' by *W. H. Godfrey* (1911). — 'London Churches, Ancient and Modern,' by *T. F. Bumpus*, 2 vols., illus. (1908). — 'London City Churches' (1895) and 'London Riverside Churches' (1897), both by *A. E. Daniell*. — 'The City Churches,' by *Margaret E. Tabor* (1917). — 'The Private Palaces of London,' illus. (1908), and 'The History of the Squares of London,' illus. (1907), both by *E. Beresford Chancellor*. — 'Municipal Parks, Gardens, and Open Spaces' of London, by *Lt.-Col. J. J. Sexby* (1899). — 'London Parks and Gardens,' by the *Hon. Mrs. Evelyn Cecil* (1907). — 'The London Burial Grounds,' by *Isabella Holmes* (1896). — 'Old London's Spas, Baths, and Wells,' by *Sept. Sutherland*, illus. (1915). — 'Springs, Streams, and Spas of London,' by *A. S. Foord* (1910). — 'The XV I th Century in London,' by *E. Beresford Chancellor* (1921). — 'London Pleasure Gardens of the 18th Century,' by *W. Wroth* (1896). — 'The River of London,' by *Hilaire Belloc* (1913). — 'Bohemia in London,' by *Arthur Ransome*, illus. (1907). — 'An American's London,' by *Louise Closser Hale* (1920). — 'London Days,' by *Arthur Warren* (1920). — 'Memorials of Old London' (1908) and 'London Survivals' (1914), both by *P. H. Ditchfield*. — 'Relics and Memorials of London City,' by *J. S. Ogilvy* (1909). — 'London in Song,' edited by *W. Whitten* (1898). — 'Unknown London' (1919) and 'More about Unknown London' (1921), by *W. E. Bell*. — 'A New Book about London,' by *L. Wagner* (1921), with much tavern-lore. — A series of small books, by different authors on various parts of London, is published under the title of 'The Fascination of London' (1903 seq.).

**ENVIRONS.** 'Environs of London,' by *Daniel Lysons*, 5 vols. (1792-1811). — 'Handbook to the Environs of London,' by *James Thorne*, 2 vols. (1876). — 'Greater London,' by *E. Walford*, 2 vols., illus. (1898). — 'Country Rambles round London,' by *Anthony Collett* (1912).

# PRACTICAL INFORMATION.

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## I. ON THE WAY TO LONDON.

**Routes to London.** (a) FROM THE UNITED STATES AND CANADA. The conditions of the transatlantic passenger-service between North America and Great Britain are at present liable to change, but some brief and general details of the normal service are here given. The voyage generally takes from 6 to 10 days. The fares vary considerably according to the season and the size, speed, and general character of the steamers. The rate for a saloon passage in summer ranges from a minimum of £30 up through an average of £40-£50 to £100 or more for a suite of deck-rooms on the finest steamers. The slowest (and consequently the cheapest) steamers are not necessarily the least comfortable.

The steamers of the *Cunard Co.* run to Queenstown, Liverpool, Southampton, or London; of the *White Star Line* to Queenstown, Liverpool, and Southampton; of the *White Star-Dominion Line* and *Leyland Line* to Liverpool; of the *Canadian Pacific Ocean Services* to Liverpool, London, Bristol, Southampton, or Glasgow; of the *American Line* to Southampton, Bristol, or Glasgow; of the *Red Star Line* to Southampton; of the *U.S. Mail Steamship Co.* to Cherbourg, Queenstown, and Southampton; of the *Royal Mail Steam Packet Co.* to Southampton; and of the *Anchor Line* to Glasgow. For the London offices of these companies, see p. 6.

Travellers should pack the clothes they need on the voyage into small flat trunks, such as can easily be slipped under the stateroom berth. Bulkier packages are stowed away in the hold. The steamship companies provide labels discriminating the two classes of baggage. On boarding the steamer the passenger should interview the deck-steward to secure a deck-chair (6/ for the voyage), the saloon-steward to have his seat at table assigned, and the bath-steward to fix the hour of his morning bath. The table and the stateroom steward each expect a fee of 15/-20/ at the end of the voyage; smaller tips are given to the smoking-room steward, the bath-steward, the boot-cleaner, and the deck-steward. Warm clothes and rugs (on hire from the deck-steward) are seldom superfluous, even in summer.

On landing, the passenger's first task is to attend to the custom-house examination of his baggage, which he will find under the initial of his surname on the custom-shed wall. The examination is now stricter than it used to be (comp. p. 2). The passengers of the larger steamers are usually conveyed to London by special train, which in some instances starts from the dock. Agents also meet the steamers, offering to express baggage to any address, and baggage may even be expressed from New York to Europe through any of the usual express companies.

(b) FROM THE CONTINENT OF EUROPE. The great majority of Continental visitors to England travel by the express services to Dover, Folkestone, Newhaven, and Harwich. The current arrangements are advertised in

*Bradshaw's Railway Guide* (monthly; 2/) and in similar publications in Continental countries. Careful inquiries should, however, be made beforehand at the offices of the companies concerned or at Cook's or other tourist-agent's office, and at the traveller's consulate.

Food is provided at a fixed tariff on all the steamers; and on the longer voyages the steward expects a small gratuity. Luggage should be kept to the smallest possible dimensions, and no dutiable articles should be carried. — Travellers to the Continent will find notes on the weather-conditions of the Channel passage in the chief daily papers or posted at Charing Cross and Victoria Railway Stations.

**Air Services.** Regular air services between London (Croydon Aerodrome) and the Continent are maintained by *Handley-Page Transport, Ltd.*, the *Instone Air Line*, the *Compagnie des Grands Express Aériens* and *Compagnie des Messageries Aériennes*, and the *Koninklijke Luchtvaart-Maatschappij* ('K.L.M.'). Places and full information may be obtained at the *Lepaerial Travel Bureau* (Piccadilly Circus) or from Messrs. *Thomas Cook & Son* (p. 30), the *American Express Co.* (p. 30), and other agents. Passengers are conveyed by motor car, free of charge, between the cities and the aerodromes. The free luggage allowance is 30 lb. — Apart from the regular air services travellers are conveyed to any point in Europe by means of taxiplanes at a speed of 100 m.p.h. and a cost of 2/6 per mile for two passengers.

TO PARIS four departures daily in 2½–3 hrs.; £6 6/; return £12. Passengers land at Le Bourget aerodrome. Thence to *Strasbourg*, *Prague*, & *Warsaw*, and to *Spain & Morocco*, see the *Blue Guide to Paris*.

TO BRUSSELS daily (except Sun.) in 2½ hrs.; £5 5/, return £9 9/. Passengers land at Haren aerodrome.

TO ROTTERDAM & AMSTERDAM daily (except Sun.) in 3½ & 4 hrs.; £8 8/, return £15. Thence to *Bremen* in 2½ hrs., *Hamburg* in 4 hrs., & *Copenhagen* in 7 hrs.

**Custom House.** All dutiable articles should be declared, as they entail smuggling penalties if found concealed. The chief articles of this nature likely to be in the possession of ordinary travellers are spirits (including cordials and perfumery) and tobacco. Half-a-pint of the former and ½ lb. of the latter (including cigars or cigarettes) are usually passed free of duty, if declared. On larger amounts duty is levied at the rate of 8/2–15/7 per lb. of tobacco or cigars, and 75/4–120/ per gallon of spirits. Chocolate, sweetmeats, saccharin, playing-cards, musical instruments, clocks, and watches are likewise dutiable. Foreign reprints of copyright English books are confiscated. Merchandise should not be brought in passengers' luggage. The custom-house examination is at present fairly stringent. — Dogs may be brought into England only by permission of the Board of Agriculture and on condition that they are detained and isolated under the care of a veterinary surgeon for six months.



**Passports.** Every foreigner landing in the United Kingdom must have a passport issued within the previous five years or some other document establishing his identity. Photographs must be attached, including those of wife or minor children (under 15) if included in the passport. The passports of alien passengers coming from foreign countries (except France and Belgium) must have a British visa. Americans should secure their passports before leaving home, and must have them renewed at the American Embassy in London after six months. All aliens entering the United Kingdom must register with the police after they have been in the country two months; if they are taking up permanent residence, they should register at once. Travellers are strictly forbidden to carry letters or written messages for other persons (but formal letters of introduction will probably be passed, if declared).

**Railways.** There are no state-railways in Great Britain, and the overwhelming bulk of the traffic is in the hands of about a dozen large railway companies. On the longer routes 'corridor trains' are general, and sleeping and dining cars are attached to the principal long-distance trains. Most trains have now first and third class carriages only, but second class carriages are still found on some suburban trains and on the trains of the S.E. & C.R. Smoking is restricted to the compartments so labelled, except in the case of the S.E. & C.R., which labels the 'non-smoking' compartments. Compartments 'for ladies only' are often provided. The carriages in long-distance trains are generally steam-heated in winter. Luncheon baskets (3/-3/6), light refreshment or 'snack' boxes (1/6), and tea-baskets (1/-1/6) are obtainable at the principal stations, or may be ordered by giving notice to the guard at a preceding stopping-place. — The Sunday service of trains differs considerably from that in force on week-days.

Passengers are left much more to their own initiative than on the Continent. They should therefore make sure that they are in their proper train and compartment. The railway officials are usually civil in answering questions, and inquiry offices will be found at most of the larger stations. — Americans may be reminded that the ticket-office is called the 'booking-office,' that the conductor is addressed as 'guard,' and that baggage is better known as 'luggage.'

**TIME TABLES.** *Bradshaw's Railway Guide* (monthly; 2/) is the most complete; *Cassell's Time Tables* (monthly; 1/6) are good also. The *A.B.C. Railway Guide* and the *London Time Table* (monthly; 2/ and 1/) are convenient for journeys to and from London. The chief railway companies publish their own time-tables at irregular intervals (6d.).

**FARES AND TICKETS.** The fare on English railways is at present c. 1½d. per mile for third-class tickets and about double that rate (or a little less) for first-class. Return-tickets are generally issued at a considerable reduction (at least for first-class fares). The former generous provision of 'week-end tickets,' 'tourist tickets,' 'circular tour tickets,' 'weekly' or 'fortnightly season tickets,' and 'excursion tickets' is gradually being restored.

At most stations persons not travelling by train are not admitted to the platforms without a platform-ticket (obtained from an automatic machine or at the booking-office; 1d.).

**LUGGAGE.** The normal allowance of free luggage on British railways is 150, 120, and 100 lb. for first, second, and third class passengers. On inland routes the traveller should see that his luggage is properly labelled and put into the right van. Travellers to the Continent book (check or register) their luggage to its destination and receive a numbered receipt for it. All old labels should be removed. The railway porter who carries the trunks from cab to train (or vice versa) expects a small gratuity (from 6d. upwards). Special tickets are required for dogs, bicycles, baby carriages, and so on. Luggage may be left in the *Cloak Room* or *Left Luggage Office* for a fee of 2d. per article per day. The arrangements for the collection of luggage and its despatch 'in advance' have recently been restored (3/ per package).

**London Railway Termini.** There are fifteen terminal railway stations in London, belonging to ten different companies and serving both for long-distance trains and for suburban lines (comp. Appx., p. 17). London possesses also about 150 stations on the underground railways and about 450 other local and suburban stations. The large termini are all provided with restaurants, left luggage rooms, waiting rooms, telegraph offices, etc., and some with hairdressing rooms and baths. A train-indicator shows from which platforms the various trains start. Between some of the termini on the N. and S. sides of the river railway omnibuses, with accommodation for luggage, are run to connect certain trains. The following list is arranged alphabetically.

**Baker Street Station** (Pl. R 32, II), terminus of the Harrow and Aylesbury branch of the *Metropolitan Railway*, is in direct communication with the Inner Circle and the Bakerloo Tube (Appx., pp. 12, 14).

**Broad Street Station** (Pl. B 53, R 56, IV) is the terminus of the North London Railway (Appx., p. 16), which is now managed by the *London & North-Western Railway* and joins its main line at Willesden Junction. Adjacent are the Liverpool Street Stations of the Metropolitan and Central London Railways (Appx., pp. 12, 13).

**Cannon Street Station** (Pl. B 49, 50, IV) is a City terminus of the *South-Eastern & Chatham Railway*. A subway connects it with the Metropolitan-District Railway (Appx., p. 13). — *Hotel*, see p. 15.

**Charing Cross Station** (Pl. B 42, I, III), the West End terminus of the *South Eastern & Chatham Railway*, is the station for the Continental route via Folkestone and Flushing. It is connected by subway with the Strand Station of the Hampstead Tube (Appx., p. 14). Charing Cross Station on the Metropolitan-District and Bakerloo Railways (Appx., pp. 11, 14) lies a little to the S., at the end of Villiers St. — *Hotel*, see p. 13.

**Euston Station** (Pl. R 39) is the terminus of the *London & North-Western Railway*, where the boat-trains from Liverpool and Holyhead arrive. It is connected by subway with the Hampstead and South London Tubes (Appx., pp. 15, 16). — *Hotel*, see p. 15.

**Fenchurch Street Station** (Pl. B 53, 57, IV) is a terminus of the *Great Eastern Railway* and the *Midland Railway*, for trains to Blackwall, Southend, Tilbury, the Docks, etc. It lies about 200 yds. to the N. of Mark Lane Station on the Metropolitan-District Railway (Appx., p. 12).

**Holborn Viaduct Station** (Pl. B 45, III) is another City terminus of the *South-Eastern & Chatham Railway*. The nearest Underground stations are Farringdon Street on the Metropolitan (Appx., p. 12), Blackfriars on the Metropolitan-District (Appx., p. 13), and Post Office on the Central London Railway (Appx., p. 13).

**King's Cross Station** (Pl. R 43) is the terminus of the *Great Northern Railway*. Subways lead to the Metropolitan Railway (Appx., p. 12), the South London Tube (Appx., p. 16), and the Piccadilly Tube (Appx., p. 15). — *Hotel*, see p. 15.

**Liverpool Street Station** (Pl. R 56, IV), terminus of the *Great Eastern Railway*, is the station for the Continental route via Harwich. Subways to the Metropolitan and Central London Railways (Appx., pp. 12, 13). — *Hotel*, see p. 15.

**London Bridge Station** (Pl. B 54, IV), on the S. side of the river, is the City terminus of the *London, Brighton, & South Coast Railway*. Adjacent is the important London Bridge Station of the *South-Eastern & Chatham Railway*. Subway from the L.B. & S.C. station to the South London Tube (Appx., p. 16).

**Marylebone Station** (Pl. R 28, II), terminus of the *Great Central Railway*, is connected by subway with the Bakerloo Tube (Appx., p. 14). Edgware Road Station on the Metropolitan (Appx., p. 12) is 4 minutes' walk to the W. — *Hotel*, see p. 15.

**Paddington Station** (Pl. B 21) is the terminus of the *Great Western Railway*, where the boat-trains from Plymouth and Fishguard arrive. Passages to the Bakerloo Tube (Appx., p. 14) and to Praed Street and Bishop's Road on the Metropolitan (Appx., p. 12). — *Hotel*, see p. 15.

**St. Pancras Station** (Pl. R 39), terminus of the *Midland Railway*, is used by the boat-trains from Tilbury and Heysham. Subways to the King's Cross Stations of the Metropolitan, the South London Tube, and the Piccadilly Tube (Appx., pp. 12, 16, 15). — *Hotel*, see p. 15.

**Victoria Station** (Pl. B 36, I) is the West End terminus of the *London, Brighton, & South Coast Railway* and also a terminus of the *South-Eastern & Chatham Railway*. The two stations lie side by side but are quite distinct. Boat-trains from Newhaven arrive at the former, most of the boat-trains from Dover and Folkestone at the latter. Subways to the Metropolitan-District Railway (Appx., p. 11). — *Hotel*, see p. 14.

**Waterloo Station** (Pl. B 43, 47) is the terminus of the *London & South-Western Railway*. Boat-trains from Plymouth and Southampton arrive here. Subways to the Bakerloo and the Waterloo & City Tube (Appx., pp. 14, 16). Covered passage to *Waterloo Junction*, a distinct station on the S.E. & C.R.

**Arrival in London.** (a) **BY TRAIN.** Travellers landing at Liverpool or other ports whence there are alternative routes to London should make sure that both they and their luggage enter the train (or carriage) for the proper terminal station at London (see above). Travellers from the Continent must personally attend the Customs examination of their luggage, which in most cases takes place at the London terminus. Hand-luggage is examined on the steamer or on landing. — The trains are met in London by porters, to one of whom the traveller should hand his small luggage, requesting him to engage a cab ('taxi' or 'four-wheeler' as desired; comp. p. 23). The next step is to claim the trunks as they are unloaded from the luggage van (baggage car). The paying of the cab may be left to the hotel-porter. — Special railway omnibuses (5–12 seats) may be ordered in advance from the station-masters of the principal stations (with one horse from 9/, with two horses from 14/; motor from 12/).

(b) **BY STEAMER.** Steamers for London usually land their passengers at the dock or by tender via the Thames. If fog or the state of the tide requires passengers to land by small boat, they should select one of the licensed watermen,

as they alone are bound by the tariff (6*d.*—3/ for each person, according to distance ; 56 lb. of luggage free, excess 1/—1/6 for each 56 lb. or part thereof). Luggage on steamers ascending above Gravesend (p. 479) is examined by Customs officers coming on board at that port. Cabs will be found in waiting when the landing-wharf does not immediately adjoin a railway station.

**Steamship Offices in London.** The West End offices are more convenient than the City offices for the ordinary passenger.

*Allan Line*, 14 Cockspur Street, S.W. ; 103 Leadenhall Street, E.C. — *American Line*, 1 Cockspur Street, S.W. ; 38 Leadenhall Street, E.C. — *Atlantic Transport Co.*, 1 Cockspur Street, S.W. ; 38 Leadenhall Street, E.C. — *Batavier Line*, Lower Thames Street, E.C., and 66 Haymarket, S.W. — *Booth S.S. Co.*, 11 Adelphi Terrace, W.C. — *Canadian Pacific*, 8 Waterloo Place, S.W., 14 Cockspur Street, S.W., and 103 Leadenhall Street, E.C. — *Compagnie Générale Transatlantique*, 5*a* Pall Mall, S.W. ; 4 Lloyd's Avenue, E.C. — *Cunard S.S. Co.*, 29—31 Cockspur Street, S.W. ; 40 Palmerston House, 51 Bishopsgate, E.C. — *Dominion Line*, 1 Cockspur Street, S.W. ; 38 Leadenhall Street, E.C. — *General Steam Navigation Co.*, 14 Waterloo Place, Pall Mall, S.W. ; 15 Trinity Square, E.C. — *Holland-America Line*, 1 Cockspur Street, S.W. ; 3 Lloyd's Avenue, E.C. — *Leyland Line*, 1 Cockspur Street, S.W. ; 38 Leadenhall Street, E.C. — *Orient Steam Navigation Co.*, 28 Cockspur Street, S.W. ; 1 Australia House, Strand, W.C. ; 5 Fenchurch Avenue, E.C. — *P. & O. Steam Navigation Co.*, 14 Cockspur Street, S.W., and 122 Leadenhall Street, E.C. — *Red Star Line*, 1 Cockspur Street, S.W. ; 38 Leadenhall Street, E.C. — *Royal Mail Steam Packet Co.*, 32 Cockspur Street, S.W. ; 18 Moorgate Street, E.C., etc. — *Union-Castle Mail S.S. Co.*, 3 Fenchurch Street, E.C. — *U.S. Mail Steamship Co.*, 14 Waterloo Place, S.W. — *White Star Line*, 1 Cockspur Street, S.W. ; 38 Leadenhall Street, E.C.

## II. GENERAL HINTS.

**Season.** The London Season proper extends from the beginning of May to the end of July. 'Society' is then in town, Parliament is sitting, the Royal Academy and other annual exhibitions are open, the opera and theatres are at their best, and social gaiety is at its height. London is consequently most crowded then, and families or parties should secure their quarters in good time. The month or so before or after the Season is likewise a convenient time to see the ordinary sights ; August and September are perhaps the busiest tourist months.

**Money and Expenses.** British currency consists of notes and gold, silver, and bronze coins. The pound sterling (£ or *l.*, from *libra*) contains 20 shillings (*s.*, from *solidus*), and the shilling contains 12 pence (*d.*, from *denarius*). — *Currency Notes* for £1 and 10/ are now issued by the Treasury and are legal tender for any amount. These have (for the time being) displaced the gold coinage. The *Bank of England Notes* for £5, £10, £20, £50, £100, and upward are legal tender also. The *Gold Coins* are the sovereign (£1) and the half-sovereign (10/). The *Silver Coins* are the crown (5/), the double florin (4/ ; these two rare), the half-crown (2/6), the florin (2/), the shilling, the sixpence, and the threepenny-bit.

The *Bronze Coins* (known as 'coppers') are the penny (1*d.*), the halfpenny ( $\frac{1}{2}$ *d.*; pron. haypenny), and the farthing ( $\frac{1}{4}$ *d.*). The halfpenny is exactly one inch in diameter; the penny  $\frac{1}{3}$  oz. in weight. — The term 'guinea' means the sum of 21/; but as a coin the guinea has been out of circulation for a century.

In citing prices verbally the words 'shilling' and 'pence' are often omitted; 4*s.* 9*d.*, 12*s.* 6*d.*, 27*s.* 6*d.*, etc. (written also 4/9, 12/6, 27/6), are read 'four and nine,' 'twelve and six,' 'twenty-seven and six,' etc. (1/6 is either 'one and six' or 'eighteenpence').

Among the most current slang terms for coins are 'quid' for sovereign, 'dollar' and 'half-a-dollar' for crown and half-crown, 'bob' for shilling, and 'tanner' for sixpence. 'Pony,' meaning £25, and 'monkey,' meaning £500, are betting expressions.

Half-crowns and florins are sometimes confounded (especially in the dark), and it is just as well to say 'half-crown' in tendering that coin in payment. Careful people make a habit of jotting down the numbers of bank-notes, as this may conceivably help their recovery in case of loss or theft.

Foreign money does not circulate in Great Britain and should be exchanged as soon as possible at a bank, at one of Cook's offices, or at one of the large stores (such as Harrod's, Selfridge's, or Whiteley's; p. 50). In normal times a pound sterling is roughly equal to 5 dollars, 25 francs, 25 lire, 9 $\frac{1}{2}$  roubles, 12 gulden, or 18 Scandinavian crowns; the exact exchange, which varies from time to time, is announced daily in the principal newspapers (p. 49). Money for an extended tour may be conveniently carried in the form of letters of credit or circular notes from a bank. The travellers' cheques issued by the chief American express companies and the Association of American Bankers and the circular notes of Messrs. Cook (p. 30) may likewise be mentioned.

**EXPENSES.** Prices, of course, have risen very considerably during and since the War and will probably remain high for some time. For the ordinary tourist, living in average comfort and visiting the usual sights, the minimum daily expense can hardly be much less than 20/-30/, and even this implies a certain watchfulness over attractive extras. To those who can afford more, London offers unrivalled facilities for living at any scale of expense they choose.

**Police.** The City (p. xxiv) has its own police force, about 1200 in number (headquarters in Old Jewry, p. 251), but all the rest of Greater London (p. xxiii) is guarded by the Metropolitan Police, 22,000 in number, whose headquarters are at *New Scotland Yard* (p. 236). When in need of information or direction the stranger cannot do better than apply to one of these policemen, whose courtesy is noted.

The Metropolitan Police Force, though paid by the local authorities, is, as the garrison of the seat of government, under the direct control of the Home Secretary. [The principal national dockyards also are under its charge.] A number of these fine men may be seen together any morning at 10 a.m. at Bow St., when they leave the police station in stalwart single file to proceed on duty. The Metropolitan Police now includes over 100 policewomen. A visit to a police-court (e.g. at Bow

St. or the Mansion House) will interest many (c. 10 a.m.). — The 'Police Museum' at New Scotland Yard, a curious collection illustrating the misplaced ingenuity of criminals, is, of course, not open to the general public.

**LOST PROPERTY** should be inquired for at the police headquarters; all articles left in public vehicles (even in the City) are returned to New Scotland Yard (see p. 236). A small percentage of the value is charged for the custody and restoration of lost articles.

In the crowded lifts of the tube-railways, amid the groups of people waiting to enter an omnibus, and similar places, the traveller should beware of pickpockets. As impostors of various kinds are numerous, it is not safe to enter into relations of any kind with plausible strangers, and the same remark applies to offers of cheap 'bargains,' whether by advertisement or otherwise. Among common forms of fraud are mock auctions, the marking of inferior goods as 'second-hand,' the 'confidence trick,' and the offer of worthless umbrellas and other articles at low prices ascribed to the alleged fact that the articles are 'lost property.' Slum districts are as well avoided after dark.

**Traffic.** At the chief crossings in the busier streets police hold up the traffic from time to time to allow foot-passengers to cross; but otherwise a busy street should be crossed only at a point where an 'island-refuge' is provided in the middle. As the rule of the road for vehicles is to keep to the left, the pedestrian need be on the look-out only to the right as he quits the kerb and only to the left as he quits the refuge. At a few of the most dangerous crossings (e.g. at the Bank) subways are provided for pedestrians. On alighting from an omnibus or tramway-car, or on quitting the pavement immediately behind either a stationary or a moving vehicle, the pedestrian should not attempt to cross the road until he is quite certain that no vehicle is coming in the opposite direction. — The rule of the road on the pavement or sidewalk is to keep to the right; but this custom, inverting the rule for vehicles and disregarded by the directions in the Tube subways, is now very imperfectly observed.

**Health.** Strangers accustomed to warmer houses than those of England must be on their guard against chills and colds. In packing their trunks, American and Colonial visitors should remember that houses in England (other than the larger hotels) rarely have central heating, and that chilly weather is by no means unknown even in summer. Waterproofs and umbrellas are indispensable. In case of illness, tourists should ask a friend or their banker or consul to recommend a doctor. If they trust to the recommendation of the hotel-keeper, it is prudent to ascertain in advance the charge expected. In ordinary medical practice a fee of 10/6 for a bedside visit is usual, but fashionable physicians often charge much more. — The British Dental Association (23 Russell Sq., W.C.) will, on application by letter or telephone, furnish the name of a reputable dentist in the tourist's neighbourhood. — Nurses may be obtained on the recommend-

ation of a friend or doctor or from one of the large Nurses' Associations mentioned in the Post Office London Directory. In case of an illness likely to be either long or serious, the patient should be at once transferred (if practicable) from the hotel to a good nursing home (private hospital).

**Some English Usages.** The habits and manners of educated people are now so cosmopolitan in character that little need be said on this point. The English forms of politeness are, on the whole, somewhat less ceremonious than those prevalent on the Continent of Europe, and a shade more so than those of America or the Colonies. This is, perhaps, especially true as to the intercourse between 'superiors' and 'inferiors.' Men do not raise their hats to other men, and do not uncover in shops, picture-galleries, and the like, nor always in cafés and restaurants. The afternoon (after c. 3.30 p.m.) is the proper time for formal calls and for the presentation of letters of introduction, which latter, however, may also be sent by post. The most usual dinner-hour is between 7.30 and 8.30 p.m. At fashionable houses 'precedence' is more or less strictly observed in the order of going in to dinner. — The conventions as to the correct costume for different functions are not nearly so rigid as formerly. The tall hat has to a great extent gone out of use, except for ceremonial calls, weddings, and formal society functions. Evening dress is usual (but optional) in the stalls and dress-circles of the leading theatres and in dining at the more fashionable restaurants. On such occasions the dinner-jacket is as much in evidence as the swallow-tail coat; and high-necked dresses are quite in order.

**Summer Time.** Between certain days (duly advertised) in spring and autumn 'summer time' is, by Act of Parliament, one hour in advance of mean time. (comp. p. 445).

**Armistice Day.** On Nov. 11th, a universal pause and silence for two minutes from 11 a.m. (the precise anniversary of the Armistice) commemorates the Empire's dead defenders in the Great War.

**Business** begins in the City comparatively late in the morning; a principal is seldom to be found at his office before 10 a.m. Banks, however, are usually open from 9 a.m. till 3 p.m. (Sat. 9-12). Saturday is a half-holiday. The City is 'deserted' after about 2 p.m. on that day and most of the shops in the West End are closed. In the suburban districts Wednesday or Thursday is 'early-closing day' and the shops remain open all Saturday. Sunday, see p. 58.

Business is suspended all over London also on Good Friday and Christmas Day and on *Bank Holidays*, viz. Easter Monday, Whitmonday, the first Monday in August, and Boxing Day. Galleries, museums, theatres, and other places of amusement remain open on bank holidays and are apt to be crowded.

**Bank Cheques and Receipts** for amounts of £2 and upwards should bear a 2d. stamp.

*Bootblacks* are to be found at street-corners and in stations (charge 3d.). In all hotels and boarding-houses, however, the visitor's shoes will be cleaned for him if he places them outside his bedroom door at night.

*Street Names* are often shown on street-lamps as well as on corner houses. The numbering of the houses is unsystematic. In some streets the numbers run up one side and down the other; in others the odd numbers and the even numbers are on opposite sides.

**Glossary** of a few ordinary words, the usage in regard to which differs somewhat in Great Britain, her Dominions, and the United States.

*Area*, sunk space giving access to the basement of a house.

*Bank Holiday*, public holiday (comp. p. 9).

*Basin*, bowl (*fixed-in basin*, set bowl).

*Biscuit*, cracker (*not* tea roll).

*Black*, to, shine or polish (boots).

*Blind*, window-shade (*not* shutter).

*Booking Office*, ticket office (railway).

*Bowler* (hat), the 'boxer' of Australia.

*Box*, trunk (colloquial).

*Box Office*, ticket office at a theatre.

*Bug*, bed-bug only (*not* for ears polite).

*Cannon*, carom (billiards).

*Car*, tramway car, motor car (*not* railway carriage).

*Chemist*, druggist, drug-store.

*Clerk*, clerical help (*not* shop-man).

*Clever*, smart, able (*never* good-natured).

*Corn*, grain in general; secondarily, oats (as in feed of corn for a horse).

*Cracker*, explosive bonbon.

*Creek*, inlet of the sea.

*Cunning*, artful (*seldom* in good sense).

*Dinner jacket*, tuxedo.

*Draper*, dry-goods store.

*Fall*, *seldom* used in sense of autumn.

*First Floor*, the floor above the ground-floor (*not* the ground-floor).

*Goloshes*, rubbers, overshoes, gumshoes.

*Goods Train*, freight train.

*Hoarding*, board-fence.

*Homely*, domestic, unpretending, home-like (*seldom*, if ever, plain-looking).

*Jug*, pitcher.

*Larder*, meat-safe.

*Lift*, elevator (*service-lift*, dumb-waiter).

*Lounge suit*, sack suit.

*Lovely*, beautiful (*not* lovable).

*Lumber*, disused furniture, etc. (comp. lumber-room).

*Lunch*, *Luncheon*, used of mid-day meal only.

*Luggage*, baggage.

*Mad*, insane (*not* cross or angry).

*Mail-cart*, cart for carrying letters, also light vehicle for children (go-cart).

*Minerals*, soda-water and similar effervescent drinks.

*Motor Car*, the usual term for automobile.

*Muslin*, thin, delicately woven cotton fabric (*butter muslin*, cheese cloth).

*Paddock*, small pasture near a house, enclosure for race horses.

*Paraffin*, kerosene.

*Parlour*, ordinary family living-room (*not* drawing-room or reception-room).

*Pavement*, sidewalk.

*Petrol*, gasoline, 'gas.'

*Reel* (of thread), spool (of cotton).

*Ride*, *not* properly used of wheeled vehicles (except bicycles and, occasionally, motor cars; comp. 'joy-ride'). One *drives* in a carriage, and *travels* in a train.

*Road*, highway (*not* railway).

*Sick*, usually confined to sense familiar on sea-voyages (*not* as equivalent to ill; note, however, sick man, sick-room, sick-nurse).

*Spanner*, monkey-wrench.

*Spittoon*, cuspidor.

*Stage*, distance traversed (*not* stage-coach).

*Station* (railway), *depôt*.



*Store*, warehouse, large establishment selling various goods (as opposed to ordinary retail shop).

*Team*, span, two or more horses harnessed together (never used of one horse).

*Telegraph Form*, telegraph blank.

*Ties*, neckties, railway sleepers (not shoes).

*Town*, group of buildings larger than a village (not township).

*Tramway*, electric, [trolley, or street car.

*Trunk Call*, long distance call.

*Ugly*, usually of appearance only (not of temper).

*Van*, large vehicle (usually covered) for conveying goods; baggage car on railways.

*Wagon*, four-wheeled vehicle for heavy loads (never used of a light vehicle).

### III. HOTELS AND BOARDING HOUSES.

During the Season (p. 6) and in August and September hotels in London are often full, and it is prudent to engage rooms in advance. The most expensive hotels are naturally found in the fashionable quarters of the West End, but in Bloomsbury and other districts there are many good hotels with more moderate charges; the traveller will be able to select a hotel to suit his pocket in practically any of the groups in which our list is arranged.

The leading London hotels are large, often palatial, establishments, equipped with every modern comfort and convenience, and are managed on cosmopolitan lines. The better second-class houses are thoroughly comfortable and are freely patronized by travellers of good station. The large railway hotels, to be found at most of the chief railway termini (comp. p. 4), are convenient for passing travellers. — So-called *Private Hotels* differ from the others mainly in having no licence for the sale of alcoholic liquors, though visitors may provide their own wine, etc., or have it 'sent out for.' The best private hotels (in Mayfair) rank in luxury (and in charges) among the leading hotels. — *Temperance Hotels* (especially in Bloomsbury), in which alcoholic liquors are not consumed, often afford comfortable quarters at very reasonable rates. — *Commercial Hotels* (chiefly in the City), frequented by business men, are moderate in price, and are usually comfortable if not luxurious. — *Residential Hotels* (in all parts, but particularly in Bayswater and Kensington) supply flats or suites of furnished apartments (with attendance), meals being served in a general restaurant.

Before taking possession of his rooms at a hotel, the traveller should have a precise understanding as to the charge. Bills should be paid at reasonably short intervals, as mistakes are then more easily checked. Notice of departure should be given before noon, for otherwise an extra day may be charged for. Many hotels, on application, make an inclusive 'en pension' charge (minimum c. 10/-12/ per day) for a stay of not less than three days; but sight-seers will generally find it more convenient to take their meals at restaurants. — In most hotels the favourite public resort is the *Lounge*, but there are usually also a *Drawing Room* (where smoking is forbidden), a *Smoking Room*, a *Writing Room*, and sometimes a *Billiard Room*. In some old-fashioned hotels the dining-room is known as the *Coffee Room*. — Alcoholic liquors are supplied at any hour to residents in hotels; those ordered otherwise than at

meal-times must be paid for on the spot. Iced water is not often obtainable except in hotels and restaurants of a high class. — Valuables should be kept carefully locked up in the owner's trunk or deposited with the hotel-manager in exchange for a receipt. When the visitor goes out, he may leave his bedroom key at the office.

**CHARGES.** The rates for rooms and meals vary so widely, according to the character of the house, that no average can be given. The prices quoted in our list of hotels are based upon tariffs courteously supplied by hotel-keepers; but even these prices, though they give a general idea of the charges at different types of hotels, must be regarded as approximate only and are subject to alteration.

The charge for rooms almost invariably includes that for attendance. It not infrequently covers also the use of the public bathrooms, but otherwise baths are an extra (hot 1/, cold 6d.). In the more modern houses bedrooms with private bathrooms may be had. Other extras are fires and the serving of meals in private rooms. The charge for private sitting-rooms is relatively high. Special rates are quoted for visitors' servants.

**GRATUITIES.** The head-waiter (through whom the bill is generally paid), the special waiter who has attended the visitor at meals, the chambermaid, the hall-porter, and the 'boots' (who cleans the boots and carries the luggage) all expect to be 'tipped.' To get full value for one's tips, they should be distributed at least once a week. At a hotel of moderate class 10/-15/ on a bill of £5 is ample, but a one-night visitor will give proportionately more. The head-waiter receives rather more than the other servants. An occasional 6d. is enough for the page or lift-boy. If any charge for attendance is made in the bill, the tips may be proportionately reduced.

The following list, making no claim to be an exhaustive catalogue of the hotels of London, is intended to offer the visitor a comprehensive choice of accommodation. The omission of a name from our list implies no derogatory judgment. Some of the large hotels in the central tourist district and some of the leading temperance hotels are grouped together, but otherwise the hotels are arranged according to districts. R. (room) means a single-bedded room, with light and attendance; for a double-bedded room (i.e. with a large double bed) or for a room with two single beds the rate is generally slightly less than double. 'Pension' (pens.) includes board and lodging. The charges for meals are those for table d'hôte meals. A plain breakfast at 1/6-2/ may usually be obtained if desired instead of the more elaborate table d'hôte breakfast.

#### LARGE FIRST CLASS HOTELS IN THE CENTRAL DISTRICTS.

\***Ritz** (Pl. B 34, I), at the corner of Piccadilly and Arlington St., overlooking the Green Park, of the highest class, sumptuously fitted up in the Louis XIV. style, with winter-garden and restaurant (p. 19); R. from 30/ (incl. bath), suites from £6 6/, B. 2/6, L. 7/6, D. 15/6, in

the grill-room L. 6/6, D. 10/6. — **\*Carlton** (Pl. B 38, I, III), at the corner of Pall Mall and the Haymarket, another luxurious hotel belonging to the Ritz Co., with palm-court and restaurant (p. 19). — **\*Claridge's** (Pl. B 29, 33, II), Brook St., an old-established house now belonging to the Savoy Hotel Co., with a fashionable clientèle, with restaurant (p. 19). — **Piccadilly** (Pl. B 38, I), in Piccadilly and Regent St., near Piccadilly Circus, with terrace, grill-room, and restaurant (p. 19). — **\*Berkeley** (Pl. B 34, I), 77 Piccadilly, opposite the Ritz, with grill-room and restaurant (p. 19). — **Prince's** (Pl. B 34, I), 190 Piccadilly and 36 Jermyn St., with palm-court, grill-room, and restaurant (p. 19); R. from 15/ (incl. bath), suites from 42/, B. from 2/6, L. 7/, tea 1/6, D. 12/6. — **\*Savoy** (Pl. B 42, I, III), Savoy Court, Strand, a very large hotel overlooking the Thames, with a cosmopolitan clientèle, a fashionable restaurant (p. 20), and a glass-covered terrace. — **Cecil** (Pl. B 42, I, III), 76-88 Strand, another very large establishment commanding a view of the Thames. — **\*Waldorf** (Pl. B 41, III), Aldwych, a large modern hotel, with palm-court, grill-room, and restaurant (p. 20), lying on the verge of the City; R. from 7/6, suites from 25/, B. from 2/, L. 6/, D. 10/6. — **Métropole, Grand, Victoria**, three large and good hotels in Northumberland Avenue (Pl. B 38, 42, I), patronized by Americans and belonging to the Gordon Hotels Ltd.; R. from 12/6, B. 4/6, L. 6/6, D. 9/6.

## HOTELS IN MAYFAIR, TO THE N. OF PICCADILLY.

**\*Connaught**, Carlos Place, Grosvenor Square (Pl. B 29, 30, II), a first-class family hotel; R. from 15/6 (incl. bath), B. 3/ & 4/6, L. 6/6, D. 12/6. — **Curzon**, 56 Curzon St. (Pl. B 30, 34, I), with restaurant (p. 20); R. & bath 15/-21/, B. 3/6, L. 5/, tea 1/6, D. 7/6. — **\*Brown's & St. George's**, 29-34 Albemarle St. and 21-24 Dover St. (Pl. B 34, I), a family hotel. — **Batt's**, 41 & 42 Dover St. (Pl. B 34, I), **Carter's**, 14 Albemarle St. (Pl. B 34, I), two good family hotels; R. & bath from 9/6, suites from 42/, B. 2/6 & 4/, L. 4/, D. 7/6. — **Burlington**, 19 & 20 Cork St. (Pl. B 34, I, II); R. 12/6, B. from 4/, L. 5/, D. 7/6. — **Fleming's**, 9 & 10 Halfmoon St. (Pl. B 34, I). — **Almond's**, 6 & 7 Clifford St. (Pl. B 34, 33, II); R. from 12/6, suites from 50/, B. from 3/, L. 4/6, D. 7/6. — **York**, 9-11 Albemarle St. — **Baldwin's**, 19 Dover St. (Pl. B 34, I). — **Petrograd**, 17 N. Audley St. (Pl. B 29, II). — **Grosvenor Court**, at the corner of Oxford St. and Davies St. (Pl. B 29, II). — **Washington**, Curzon St.

See also *Claridge's*, above.

## HOTELS IN ST. JAMES'S, TO THE S. OF PICCADILLY.

**\*Jules**, 85-87 Jermyn St. (Pl. B 34, 38, I), with restaurant (p. 20). — **Cox's**, 55 Jermyn St. — **Bellomo's**, 102 Jermyn St. — **Cavendish**, 81-83 Jermyn St., a family hotel; R. from 10/6, suites from 52/6, B. from 2/6, L. 7/6, D. 10/6. — **Felix**, 52 Jermyn St.; R. & bath 15/, suites from 42/. — **Jermyn Court**, 1 Jermyn St. — **St. James's Palace**, 15 Bury St. (Pl. B 34, I). — **Stafford**, 16 & 17 St. James's Place (Pl. B 34, I), in a quiet situation.

## HOTELS NEAR CHARING CROSS AND PICCADILLY CIRCUS.

**Regent Palace**, Sherwood St., Piccadilly Circus (Pl. B 37, 38, II), modern, the largest hotel in London, with winter-garden, grill-room, and restaurant (p. 20); R., B., & bath 10/, L. 3/ & 5/, D. 5/ & 7/6 (no gratuities). — **Charing Cross**, a railway-terminus hotel at Charing Cross Station (Pl. B 38, I, III), with restaurant (p. 20); R. from 7/6, L. 3/6 & 4/6, D. 6/6. — **Garland's**, 15-17 Suffolk St. (Pl. B 38, I, III), a comfortable house, patronized by Americans. — **Queen's**, Leicester Square (Pl. B 37, 38, III), with grill-room and restaurant (p. 20); R. from 10/6, L. 3/, D. 4/. — **Golden Cross**, 452 Strand, opposite Charing Cross Station, a good commercial house, with grill-room; R., B., & bath from 10/6, L. 2/6 & 3/6, D. 5/.

See also *Carlton, Piccadilly, Métropole, Victoria, Grand*.

## HOTELS IN THE STRAND AND ADJOINING STREETS.

**Strand Palace**, 372 Strand (Pl. B 42, 41, III); R., B., & bath 10/, L. 2/6 & 4/, D. 4/6 & 7/6 (no gratuities). — **Haxell's**, 369-375 Strand, commercial, R. & B. from 8/6, L. 3/, D. 5/.

In the quiet streets leading S. from the Strand: **Arundel**, 8 Arundel St., at the corner of the Embankment; R., B., & bath 8/6-10/, L. 3/, D. 4/, pens. 14/6-16/6. — **Norfolk**, 30 Surrey St.; R. from 8/, B. 3/, L. 4/, D. 5/. — **Loudoun**, 24 Surrey St. — **Craven**, 43 Craven St. — **Adelphi**, 1-4 John St.

To the N. of the Strand: **Tavistock**, Piazza, Covent Garden (Pl. B 41, III), for gentlemen only; R. & B. 12/6. — **Shaftesbury**, 37 Great St. Andrew St. (Pl. B 37, III), unpretending; R., B., & bath 7/, L. 2/, D. 2/6.

See also *Savoy*, *Cecil*, *Waldorf*, p. 13.

## HOTELS IN WESTMINSTER AND NEAR VICTORIA.

**Westminster Palace Hotel** (to be re-opened shortly), Victoria St., opposite Westminster Abbey. — **Grosvenor**, Buckingham Palace Road, adjoining Victoria Station (Pl. B 36, I), a large hotel belonging to Gordon Hotels Ltd.; R. from 12/6, B. 3/ & 4/, L. 5/, D. 7/6. — **Rubens**, 39-43 Buckingham Palace Road; R. from 15/, B. 3/ & 4/, L. 4/6, D. 7/6. — **Wilton**, Wilton Road, opposite Victoria Station, unpretending; R. & B. from 8/6, L. 3/, D. 4/. — **Hôtel Belgravia**, Grosvenor Gardens, with restaurant; R. from 10/6, D. 5/ or 7/6.

## HOTELS IN KNIGHTSBRIDGE AND BELGRAVIA.

\***Hyde Park**, 66 Knightsbridge (Pl. B 31), a large first-class hotel, in a good situation; R. 17/6, L. 8/, D. à la carte. — **Alexandra**, 29 & 31 Knightsbridge. — **Hans Crescent**, 1 Hans Crescent (Pl. B 27); R. from 12/6, L. 5/6, D. 8/6. — **Cadogan**, 75 Sloane St. (Pl. B 27, 32). — **Knightsbridge**, 163-169 Knightsbridge; R., B., & bath from 13/6, L. 4/6, D. 6/6, pens. from 22/6. — **Basil Street**, private, at the corner of Basil St. (Pl. B 27) and Sloane St., pens. from 21/. — **Royal Court**, 8-10 Sloane Square (Pl. B 32); R., B., & bath from 13/6, pens. from 21/.

## HOTELS IN KENSINGTON.

\***Royal Palace**, 6 Kensington High St. (Pl. B 19), overlooking Kensington Gardens, with the Empress Rooms for balls, etc. — **Bailey's**, 84 Gloucester Road, adjoining the District Railway Station (Pl. B 20); R. from 7/6, B. or L. 4/, D. 6/6. — **South Kensington**, at the corner of Queen's Gate Terrace and Gloucester Road, frequented by Australians; R., B., & bath from 12/6, pens. 16/6-21/. — **De Vere**, 1-5 De Vere Gardens (Pl. B 19). — **British Empire**, 28 De Vere Gardens; pens. from 4½ guineas per week. — **Prince of Wales**, 16 De Vere Gardens; pens. from 84/ per week. — **Kensington Palace Mansions**, 2-6 De Vere Gardens; R. from 10/6, B. 3/6, L. 4/, D. 6/6, pens. 6-7 gns. per week. — **Rembrandt**, Thurlow Place, opposite the Victoria and Albert Museum (Pl. B 23); R. from 10/6, L. 4/6, D. 7/6. — **Barkston Gardens**, 36-44 Barkston Gardens, near Earl's Court Station (Pl. B 16, 20); R. 6/6, B. 3/6, L. 4/, tea 1/6, D. 6/, pens. 20/. — **Bolton Mansions**, 11-14 West Bolton Gardens (Pl. B 20); R. & B. from 10/6, pens. 4½-7 gns. per week. — **Naval and Military**, 29-39 Harrington Road (Pl. B 24); R., B., & bath 10/6, pens. 4-6 gns. per week. — **Cromwell**, 15 & 16 Cromwell Place (Pl. B. 24); R. from 8/, B. 3/, L. 3/6, D. 5/6, pens. from 84/ per week. — **Regina**, 17 Southwell Gardens, Queen's Gate; pens. from £5 5/ per week.

Private Hotels: **Broadwalk**, 9-13 De Vere Gardens; pens. from £3 13/6 per week. — **Imperial**, 121 & 122 Queen's Gate; R. & B. from 9/6, pens. 3½-7 gns. per week. — **Vandyke**, 47-55 Cromwell Road; R. from 7/6, B. 3/, L. 3/6, D. 6/, pens. from 18/. — **How's**, **Pakeman's**, Cromwell Road (Nos. 123 etc., 127 & 129). — **Hotel Stuart**, 161-165 Cromwell Road; pens. from 12/, or 3½-5 gns. per week. — **Rutland**, 29 De Vere Gardens. — **Queen's Court**, 25 & 27 Earl's Court Square; pens. from 63/ per week.

## HOTELS IN BLOOMSBURY AND NEIGHBOURHOOD.

Railway Hotels : \***Midland Grand**, at St. Pancras Station (Pl. R 39, 43). — \***Euston**, at Euston Station (Pl. R 39); R. from 7/6, B. 2/-4/, L. 4/6, D. 7/6. — **Great Northern**, King's Cross Station (Pl. R 43); R. from 8/6, B. from 2/, L. from 3/, D. 6/.

\***Hôtel Russell**, Russell Square (Pl. R 40, 44), a palatial building with winter-garden and restaurant (p. 21); R. from 10/, B. 2/ & 4/, L. 5/, tea 1/6, D. 7/6 & 10/6. — **Imperial**, 61-65 Russell Square, another large hotel, with Turkish baths (p. 52), winter-garden, etc. — **First Avenue**, 40-48 High Holborn, opposite Chancery Lane (Pl. B 45, III), a large house, with restaurant (p. 21). — **Berners**, Berners St. (Pl. B 33, 37, II); R., B., & bath from 13/, L. 3/6, D. 6/. — **York**, Berners St. — **Bedford**, 83-87 & 91-95 Southampton Row (Pl. R 44, III), a family hotel; R., B., & bath 8/6, L. 3/, D. 4/. — **National**, 38-51 Upper Bedford Place (Pl. R 40), new, with swimming bath, gymnasium, and rifle-range (single rooms only; no gratuities). — **Premier**, 67 & 68 Russell Square. The last three and the Imperial (see above) belong to Imperial Hotels Ltd. — **Gwalla**, 10 Upper Woburn Place (Pl. R 39); R., B., & bath 8/6, L. 2/6, D. 3/6. — **Dean**, 83-89 Oxford St., at the corner of Dean St. (Pl. B 37, III). — **Grafton**, 129 Tottenham Court Road (Pl. R 36, 40, II, III); R., B., & bath from 8/6, L. 3/, D. 4/. — **Cosmo**, 126 Southampton Row (Pl. R 44, III).

Private Hotels : **White Hall**, 9-11 Bloomsbury Square (Pl. R 44, III), with seven other houses in the vicinity; pens. from 10/, or 63/ per week. — **Palace**, Bloomsbury St.; R., B., & bath 10/6, pens. from £5 5/ per week. — **Suttle's**, 24-27 Bedford Place. — **Grey's**, 12 Upper Woburn Place.

## HOTELS IN MARYLEBONE AND BAYSWATER.

**Hotel Great Central**, at Marylebone Station (Pl. R 28, II), a large railway and family hotel, with restaurant (p. 21), winter-garden, etc.; R. from 10/6, B. from 2/6, L. 5/, tea 1/6, D. 7/6. — **Langham**, Portland Place (Pl. R 33, II), large and well situated, with roof-garden; R. & bath from 12/6, B. 4/, L. 5/, D. 8/6, board 17/6. — **Great Western Royal Hotel**, at Paddington Station (Pl. B 21); R. from 7/, L. 3/6, D. 6/6. — \***Ford's**, 13-16 Manchester St. (Pl. R 32, B 29, II), an old-established house; R. from 7/, L. 3/6, D. 5/, pens. from £5 5/ per week. — **Mandeville**, 8-10 Mandeville Place (Pl. B 29, II). — **Clifton**, 47 Welbeck St. (Pl. R 32, B 29, II); R., B., & bath from 10/6, L. 4/, D. 6/, pens. from 13/6. — **Dysart**, 21 Henrietta St. (Pl. B 29, 33, II); R., B., & bath from 12/6, L. 4/, D. 6/, pens. from 5½ gns. per week. — **Somerset**, Orchard St. (Pl. B 29, II); R., B., & bath 12/6-14/6, L. 3/, tea 1/, D. 4/, pens. 16/-21/. — \***Welbeck Palace**, 57 Welbeck Street. — **Wilmore**, 19 Lower Seymour St. (Pl. B 29, II), new, with restaurant (p. 21). — **Portland**, 97 Great Portland St. (Pl. R 36, B 33, II). — **Norland**, Granville Place, Oxford St. W. — **Vancouver**, 29 Prince's Square, W.; R. & B. 6/6.

Private Hotels : **Bryanston**, 30 & 32 Bryanston St. (Pl. B 25, 29, II). — **Durrant's**, 26 George St. (Pl. B 29, II); R., B., & bath from 12/6, pens. 15/6-21/. — **Portman**, 25 Portman St. (Pl. B 29, II); pens. from 15/6, or 4 gns. per week. — **Marble Arch**, Oxford St., over the tube-station (Pl. B 29, II). — **Spencer**, 19 Portman St., W.

## HOTELS IN THE CITY AND ON THE S. SIDE.

\***Great Eastern**, a large railway hotel at Liverpool Street Station (Pl. R 56, IV), with the Abercorn Rooms for banquets, balls, etc.; R. from 6/, B. 3/6, L. 4/6, D. 6/6. — **Cannon Street**, a railway hotel at Cannon Street Station (Pl. B 49, 50, IV), much used for company meetings, etc.; R., B., & bath from 10/6, L. 3/6, D. 5/6. — **Manchester**, Aldersgate St. (Pl. R 52), with 300 bedrooms, well equipped. — **Armfield's**, South Place, Finsbury Pavement (Pl. R 53, 56, IV), commercial. — **Anderton's**, 162-165 Fleet St. (Pl. B 45, III), a great resort of dining clubs and masonic lodges; R., B., & bath 8/6, L. from 3/, D. 3/6 & 5/. — **Charterhouse**, Charterhouse Square (Pl. R 52), quiet and unpretending. — **Kennan's**, Crown Court, 64 Cheapside (Pl. B 49, IV).

On the S. side of the Thames : **York**, at the corner of Waterloo Road and York Road (Pl. B 42, 46). — **Empress**, 54 Waterloo Road (temperance). — **George Inn**, 77 Borough High St., Southwark (Pl. B 51, 54), a galleried coaching hostelry of the 17th cent. (see p. 312) ; R. 5/6, B. 3/.

### TEMPERANCE HOTELS.

\***Thackeray**, 52-57 Great Russell St. (Pl. B 37, R 44, III), **Kingsley**, 36-38 Hart St. (Pl. B 41, R 44, III), two comfortable hotels under the same management ; R. & B. 8/6, L. 2/6, D. 4/. — **Bonnington**, 90 Southampton Row (Pl. R 44, III), R., B., & bath 8/6, L. 2/6, D. 3/6, pens. 87/6 per week. — **Ivanhoe**, 13 Bloomsbury St. (Pl. R 40, B 37, III), **Kenilworth**, 92 & 93 Great Russell St., **Waverley**, 132 Southampton Row, all under the same management ; R., B., & bath 8/6, L. 3/, D. 4/. — **West Central**, 75-81 & 97-105 Southampton Row ; R. & B. 8/-9/, B. 2/6, L. 3/, D. 3/6. — **Strand Imperial**, 143 Strand, opposite the Gaiety Theatre (Pl. R 41, III) ; R., B., & bath 11/6. — **Morton**, 2 Woburn Place (Pl. R 40) ; R., B., & bath 8/6, L. 2/6, D. 3/6, pens. from 63/ per week. — **Johnston's Euston Hotel**, 70 & 71 Euston Square (Pl. R 39). — **Esmond**, 2 Montague St. (Pl. R 40, 44, III). — **Rutter's**, 31 Queen Square (Pl. R 44, III). — **Red Triangle** (Y.M.C.A.), 26 Bedford Place ; R. & B. 8/6, L. 2/, D. 3/, pens. 70/ per week. — **Queen's**, 156 Aldersgate St. (Pl. B 49, R 52, IV).

### HOTELS IN THE ENVIRONS.

Some visitors to London may prefer to put up at hotels a little out of town, where pleasant gardens and opportunities for lawn-tennis, golf, etc., agreeably occupy intervals in sight-seeing.

Hotels at *Richmond*, see p. 469 ; at *Hampton Court*, see p. 461 ; at *Chingford*, see p. 484. — At *Upper Norwood*, in S. London, with large gardens : **Queen's**, pens. from 5 guineas ; **Beulah Spa Hydro**, pens. from £4 4/ per week. — At *Croydon* : **Shirley Park**, with golf-course, tennis courts, and grounds, pens. from 5 guineas ; **Waldronhyrst** ; **Bramley Hill**. — At *Hendon* (p. 171), to the N. of London : **Hendon Hall**, with garden of 25 acres ; **Brent Bridge Hotel**, with large garden, pens. from 5 guineas. — At *Bushey* (16 m. by rail from Euston) : **Bushey Hall**, adjoining Bushey Park golf-links, with tennis courts, Turkish bath, etc. — At *Slough* (p. 491 ; 18½ m. from Paddington) : **Bayl's House**, an old mansion with large grounds, well spoken of. — At *Weybridge* (19 m. from Waterloo Station) : **Oatlands Park Hotel**. — At *Coulsdon* (17 m. from Charing Cross) : **Ashdown Park Hotel**.

**Boarding Houses** are numerous in all the residential quarters and suburbs of London ; and, as in the case of hotels, their general style may be deduced from their locality and their charges. Many, especially in the West End, describe themselves as private hotels (comp. p. 11). Comfortable and even elegant boarding-houses abound in *Bayswater* (p. 141), especially in the streets immediately to the N. of Hyde Park and Kensington Gardens, with inclusive charges from 3 guineas per week ; in the neighbourhood of *Earl's Court* and *Cromwell Road* (p. 143) there are many establishments, both large and small ; while *Bloomsbury* (p. 179) is par excellence a region of boarding-houses. In the cheaper establishments the economical traveller may secure board and lodging from 40/ per week, a special arrangement being made as to luncheon and afternoon tea. Further

from the centre even lower terms may be obtained. The characters of boarding-houses vary so much and the tastes and needs of travellers differ so widely that the most satisfactory guide in choosing quarters is a personal recommendation from someone who knows both the house and the traveller. — The servants in boarding-houses expect to be periodically 'tipped' (comp. p. 12).

**Private Apartments** may be hired in almost any part of London. In this case also a personal recommendation is of great importance; but good quarters may generally be obtained on application to any respectable house-agent. The so-called 'residential hotels' (p. 11) practically consist of suites of such apartments; but, apart from these, the most luxurious and expensive quarters are found in St. James's (p. 116) and the streets off Piccadilly (from £2 or £3 per week upwards), where well-cooked and well-served meals are often furnished by arrangement, if desired. At the cheaper lodgings in Bloomsbury, etc. (from £1 per week), or the remoter suburbs (from 15/), the landlady seldom expects to be called on for any meal except breakfast.

**Furnished Houses or Flats** may be obtained through the house-agents. Plate and linen are generally 'extras'; in case of need they may be hired from the stores (p. 50).

#### IV. RESTAURANTS. LUNCHEON ROOMS. TEA ROOMS.

Restaurants of all classes abound in London, and it may be noted that nearly all the hotels, with the exception of the residential, family, and private hotels, admit non-residents to their tables d'hôte. Before the War restaurants, bars, etc., were permitted to remain open until 12.30 a.m. on weekdays (on Sat. until midnight) and until 11 p.m. on Sundays. Many, however (especially in the City), closed at much earlier hours. At present alcoholic liquor may be purchased only between 11.30 and 3 and between 5.30 and 11 p.m. on weekdays (on Sun. 12.30–2.30 and 7–10), and, in 'certificated' restaurants, along with supper for one hour more. Restaurants seldom open before 10 a.m.; early breakfast must be sought in a hotel, railway refreshment room, or tea-shop.

At the first-class restaurants *Wine* (dear) is the usual beverage, though spirits and mineral waters (rarely beer) are obtainable; at others beer is freely ordered. Some restaurants and chop-houses, especially in the business quarters, make a specialty of their English ales; but 'lager beer' (imported or British-brewed), which is lighter, has of late years acquired a wide popularity. Many of the smaller restaurants have no licence, but send out for alcoholic drinks, which are paid for in advance (small tip to the messenger).

The *Smoking* of cigars and cigarettes is allowed nearly everywhere, and even ladies smoke in restaurants. Pipes are forbidden at all the better-class establishments. At the tea-shops special smoking-rooms are provided. In some of the more old-fashioned City restaurants smoking is not permitted until late in the afternoon.

Many restaurants provide *Music* at meal-times, and some offer special concerts and entertainments on Sunday evening, for which the dinner-prices are sometimes raised. Tables too near the orchestra should be avoided. Opportunities for *Dancing* are also provided at several high-class restaurants.

At first-class restaurants generous *Tips* are expected—6d. or 1/ per person, according to the amount of the bill and the number of the party. At the cheaper restaurants 1d. to 3d. is sufficient. A liberal general rule for this difficult problem is to allow 10–20 per cent. of the bill, according to the status of the restaurant. — The use of the cloak-rooms at the larger establishments is nominally gratuitous, but a small fee is usually expected.

ENGLISH COOKERY, speaking generally, may often be found wanting in the more complicated made dishes, sweets, entrées, soups, dressings, and sauces, but the plainer and more substantial viands are as a rule well handled. Beef and mutton (especially the saddle) are, perhaps, better than in America. Beefsteaks (porter-house steak not universally known), chump and loin chops, and cutlets are generally satisfactory. Pigeon, game, venison, beefsteak, and veal-&-ham pies (often served cold) may be safely recommended. Fish is varied and abundant, and plain fried sole (*not* the 'Lemon sole') is hard to beat. The British oyster, however, seldom appeals much to the American palate, and it is comparatively expensive. Vegetables are by no means so varied as in America, and the English method of cooking them often seems insipid. Salads are neither so varied nor so inevitable as in America. Tea is usually good, coffee often bad. — Among the commoner American dishes that the traveller might easily find it vain to ask for are hot 'biscuit,' buckwheat cakes, waffles, hominy, maize (corn) dishes, clams and scallops, fish or clam chowder, chicken fried in cream, corn-beef hash, creamed potatoes, succotash, strawberry shortcake, squash and pumpkin pies, and maple syrup. Ice-cream is relatively expensive, poor, and served in what seems to the American very inadequate portions.

At the *West End Restaurants* of the highest class, many of which are in connection with the large hotels, the cuisine is French and the general arrangements cosmopolitan. In the Season evening dress is almost essential at these, and it is advisable to secure tables in advance by telephone. Meals may generally be obtained at fixed prices or à la carte. The practice of charging 'couvert,' or table-money, still prevails in a few instances.

*Grill Rooms*, often attached to larger restaurants, are especially popular for luncheon. Not only chops and steaks, but numerous other dishes are provided in these rooms, which offer cheaper and simpler meals than in more formal establishments.

At the *City Restaurants* the fare is plain and cooked in the English style; many are noted for the excellence of their



meat and fish. Some are attached to taverns, and have as their usual menu a cut from the joint, two vegetables, and cheese. There is often a luncheon-counter also, for those requiring a meal at the maximum speed. — *Chop Houses* resemble the grill-rooms, except that they are extremely simple. — The *Coffee Houses* provide good plain luncheons amid simple surroundings. Men will often find the midday 'Ordinary' of the *Public Houses* in respectable districts both cheap and good.

The *Soho Restaurants*, though often situated in mean streets, with unpretending exteriors and simple table-appointments, enjoy a considerable vogue on account of their foreign air and cooking (mostly French or Italian) and their excellent catering at very moderate prices. A meal of several courses is obtainable for 2/-3/6.

Perhaps the most inexpensive places for luncheon and tea are the tea-shops of the Express Dairy Co., Messrs. Lyons, Messrs. Lipton, the Aërated Bread Co. (the 'A.B.C.'), etc., branches of one or other of which are found in all the main streets. Here everything is served à la carte at very modest prices. These establishments are especially popular with ladies, but are apt to be overcrowded.

Nearly all the larger stores and drapery establishments also have good and not expensive restaurants, much patronized by ladies on their shopping expeditions.

Wine, beer, and spirits by the glass may be obtained (during the permitted hours, p. 17) at the saloons connected with many of the hotels and restaurants, or at any of the *Public Houses*, or taverns, that abound in London. Those who patronize the latter should, where there is a choice, prefer the 'saloon' or 'private' bar to the public bar. A good glass of wine may be obtained also at *Short's* (333 Strand, 309 High Holborn, and 48 St. Paul's Churchyard), *Sweeting's* (158 Cheapside and 39 Queen Victoria St.), *Henek y's* (22 High Holborn, 354 Strand, etc.), or at the shops of the *Bodega Co.* (42 Glasshouse St., 2 Bedford St., Strand, 5 Mill St., Hanover Square, 15 Fleet St., etc.).

The following list of restaurants, without claiming to be exhaustive, aims at providing the traveller with a reasonable choice of such establishments in various quarters of central London. The omission of a name from the list does not imply any derogatory judgment. In each section the restaurants are roughly arranged in the order of their charges, the cheaper restaurants being named last. The charges quoted in our list are liable to change, and must be regarded as approximate only.

#### RESTAURANTS IN AND NEAR PICCADILLY AND PICCADILLY CIRCUS.

Of the highest class: \**Ritz* (hotel, p. 12), Piccadilly, overlooking the Green Park; L. 7/6, D. 15/6, in the grill-room L. 6/6, D. 10/6. — \**Carlton* (hotel, p. 13), corner of Haymarket and Pall Mall, with grill-room. — \**Prince's* (hotel, p. 13), 190 Piccadilly, L. 7/, tea 1/6, D. 12/6, with grill-room. — \**Claridge's* (hotel, p. 13), Brook St. — \**Berkeley* (hotel, p. 13) 77 Piccadilly, with café and grill-room. — \**Piccadilly* (hotel, p. 13), near Piccadilly Circus.

\***Criterion**, Piccadilly Circus, with banquet-halls, ball-rooms, American restaurant and bar (entr. in Jermyn St.), grill-room, etc.; D. 6/6 and à la carte. — **Trocadero**, Shaftesbury Avenue: in the restaurant, L. 5/ & 7/6, D. 8/6 & 15/; in the grill-room, L. or D. 5/, S. 7/6; concert tea in the Empire Hall 3/. — **Curzon** (hotel, p. 13), 56-60 Curzon St. — \***Café Royal** (Nicol's), 68 Regent St., with café, frequented by the French, Belgians, artists, and others. — \***Imperial** (Oddenino's), 60 Regent St. and 7 Glasshouse St. Adjacent (same proprietor) is the *Brasserie Impériale*, with good lager beer and Continental dishes à la carte. — \***Jules** (hotel, p. 13), 85 Jermyn St. — \***Pall Mall**, 9 & 10 Haymarket; L. 4/, D. 6/. — **Monico**, Piccadilly Circus, with large brasserie in the basement, à la carte. — **Hatchett's**, 67A Piccadilly; L. 4/, D. 5/6. — **Tuscan**, 67A Shaftesbury Avenue, new, first class.

**Regent Palace** (hotel, p. 13), Sherwood St., near Piccadilly Circus, with grill-room. — \***Scott's**, 18 & 19 Coventry St., à la carte, noted for oysters, lobsters, etc. — \***Florence**, 53-58 Rupert St.; L. 3/, D. 4/. — **Elysée**, 3 & 4 Coventry St. — **Coventry**, 7 & 8 Rupert St., with grill-room; L. 3/6, D. 5/. — **Corner House**, 7 & 9 Coventry St., à la carte, moderate. — **West End**, Arundell St.

\***Les Gobelins**, 1 Heddon St., Regent St., L. 3/, D. 4/. — **Les Lauriers**, 27 Jermyn St.; L. 4/, tea 2/, D. 6/6. — \***Stone's Chop House**, 32 Pantton St. — **Snow's Chop House**, Sherwood St. — **Comedy**, 38 Pantton St. — **Malson Lyons**, 22 Shaftesbury Avenue, with pâtisserie. — **Popular Café**, 201 Piccadilly; L. 3/, D. 3/6, 4/6, & 7/6, and à la carte (no gratuities). — **Chinese Restaurant**, 4 Glasshouse St., near Piccadilly Circus. — **Indian Restaurant**, 9 Leicester Place and 12 Rupert St., à la carte (curries). — **New China Restaurant**, 107 Regent St.

#### RESTAURANTS IN THE STRAND AND ITS NEIGHBOURHOOD.

\***Savoy** (hotel, p. 13), Savoy Court, of the highest class, with the Café Parisien. — **Cecil** (comp. p. 13), with grill-room. — **Des Ambassadeurs**, at the Hôtel Métropole (p. 13). — \***Waldorf** (hotel, p. 13), with restaurant and palm court, tea 1/9, S. 5/. — \***Simpson's**, 100-102 Strand, near the Savoy, managed in the old English style, à la carte. — **Romano's**, 399 Strand, opposite the Cecil. — **Sherry's**, 22 Southampton St. — **Grand Hotel Grill Room**, at the corner of the Strand and Northumberland Avenue, L. 4/, D. 5/6. — **Gatti's**, 436 Strand and 5-9 Adelaide St., D. 7/6 and à la carte. — **Charing Cross Station Restaurant**. — **Gow's**, 357 Strand. — **Strand Corner House**, at the corner of Craven St., à la carte, moderate. — **Ship**, 45 Charing Cross; L. 2/9, D. 4/6. — **Gianella**, 49A Strand. — **Villiers**, Villiers St., with large billiard-saloons.

#### RESTAURANTS IN WESTMINSTER AND NEAR VICTORIA.

Near Westminster Abbey: **St. Stephen's**, 10 Bridge St., commercial. — **Victoria Mansions** (Lyons), 26 Victoria St., à la carte, moderate. — **Caxton House** (Cabins Ltd.), Tothill St., plain.

Near Victoria Station: **Grosvenor Hotel Restaurant** (p. 14), adjoining Victoria Station on the W., with grill-room. — **Rubens Hotel** (p. 14), 39-43 Buckingham Palace Road. — **Victoria Station Restaurant**, at the L.B. & S.C. station, with buffet and grill-room. — **Victoria Station Restaurant**, at the S.E. & C. station, with the Pillar Hall Café, D. 7/6 and à la carte. — **Hôtel Belgravia** (p. 14), Grosvenor Gardens, L. 3/6 or 5/, D. 5/ or 7/6. — **Overton**, 4 Victoria Buildings, opposite Victoria Station (oysters and fish). — **Odone**, 152 Victoria St.; D. 6/6. — **Continental**, 7 Wilton Road.

#### RESTAURANTS IN SOHO.

**Queen's Hotel** (p. 13), Leicester Square. — \***Cavour**, 20 Leicester Square. — \***Victory**, 10 Leicester Square; L. 4/ & 5/6, D. 6/ & 7/6. — **Leicester Corner**, Leicester Square, cor. of Cranbourn St., à la carte (also confectioner). — \***Garrick**, 11 Green St. — \***Kettner**, 28-31 Church St. — **Boulogne**, 27 Gerrard St.; L. 2/6, D. 3/3. — **Villa-Villa**, 37 Gerrard St. in a house once occupied by Edmund Burke; L. 3/, D. 4/. — **Maxim's**, 30 Wardour St. — **Rendezvous**, 44 Dean St., L. from 3/, D. from 4/6. —

\***Astoria**, 11 Greek St., L. 3/, D. 4/. — **Abrahamson's**, 180 Wardour St., Jewish. — **Hôtel d'Italie**, 52 Old Compton St. — **Chic**, 24 Cranbourn St.

The following are small Italian or French restaurants (some quite unpretending; comp. p. 19): **Brice**, 17 & 19 Old Compton St. — **Le Diner Français** (Roche), 16 Old Compton St. — **Au Petit Riche**, 44 Old Compton St., à la carte. — **Mont Blanc**, 16 Gerrard St., well spoken of. — **Pinoli**, 17 Wardour St., L. 3/, D. 3/9. — **Gennaro**, 63 New Compton St., à la carte. — **Guermani**, 52 Dean St. — **Chantecler**, 56 Frith St., L. 2/6, D. 3/ & 3/6. — **Mars**, 19 Frith St., L. 3/, D. 4/. — **Isola Bella**, 15 Frith St. — **Petit Savoyard**, 35 Greek St. — **Les Gourmets**, 47-49 Lisle St. — **Monte Carlo**, 2 Leicester St., à la carte. — **Gustav**, 39 Greek St. — **Moulin d'Or**, 27 Church St. — **Español**, 27 Dean St., à la carte.

#### RESTAURANTS IN BLOOMSBURY AND MARYLEBONE.

\***Midland Grand Hotel** (p. 15), at St. Pancras Station. — \***Russell Hotel Restaurant** (p. 15), Russell Square. — **Wharnecliffe**, in the Hotel Great Central (see p. 15). — **Wigmore** (hotel, p. 15), Lower Seymour St. — **Hotel Somerset** (p. 15). — Also at other hotels, mentioned on p. 15. — **Canuto's**, 41 Baker St.; L. 2/6, D. 4/6. — **Moroni's**, 44 Dorset St. (Pl. R 32, II). — **Y.M.C.A.** (p. 179), Bedford Avenue.

#### RESTAURANTS IN AND NEAR OXFORD STREET.

\***Paganl**, 42-48 Great Portland St., with Masonic Temple and Artists' Room (reserved for parties), embellished with drawings and autographs; à la carte. — \***Frascati**, 26-32 Oxford St., a large hall with balcony, and grill-room; on the balcony, L. 4/6, D. 7/6, and à la carte. — **Malson Lyons**, 364 Oxford St., with pâtisserie; à la carte, moderate. — \***Maison Riche** (Lyons), 211 Regent St., à la carte, moderate. — **Fuller**, 209 Regent St., L. 3/ & 4/. — **Verrey**, 229 Regent St., à la carte, with café. — \***Horse Shoe**, 264-267 Tottenham Court Road, commercial; L. 3/, D. 3/6. — **Bedford Head**, 235 Tottenham Court Road. — **De l'Etoile**, 30 Charlotte St. — **Hanover**, 6 & 8 Mill St., Maddox St., L. 4/, D. 6/6. — **Torino**, 45 Oxford St.; L. 3/, D. 5/6. — **Pritchards**, 79 Oxford St., L. 3/6, D. 5/6. — **Fleming's**, 68 and 307 Oxford St., à la carte, moderate. — **Lipton**, 27 Oxford St., simple. — **Ye Old Homestead**, 1 Duke St., Grosvenor Square.

#### RESTAURANTS IN AND NEAR HOLBORN.

\***Holborn Restaurant**, 218 High Holborn, at the corner of Kingsway, a large establishment, with banquetting-rooms, grill-rooms, luncheon-counter, etc.; L. 4/6, D. 7/6, or à la carte. — **First Avenue Hotel** (p. 15), 40-48 High Holborn, opposite Chancery Lane, with grill-room and luncheon-counter. — **Connaught Rooms**, 61-63 Great Queen St., off Kingsway; L. 3/6, D. 5/. — **Bun House**, 111 High Holborn, à la carte, well spoken of. — **Lipton**, 226 High Holborn, simple. — **Ashburton**, Red Lion Square, quiet and unpretending, for luncheons and teas only.

#### RESTAURANTS IN THE CITY.

In Fleet St.: \***Old Cheshire Cheese**, Wine Office Court, 145 Fleet St., an old chop-house with literary associations (p. 200); noted beefsteak pudding on Mon., Wed., & Sat. in winter. — \***Cock Tavern**, 22 Fleet St., another chop-house with similar associations (p. 199). — **Falstaff**, 70 Fleet St., D. 3/ and à la carte. — **Anderton's Hotel** (p. 15). — **Groom's**, 16 Fleet St. and at 7 Bell Yard, a coffee-house. — **The Wayside**, 53 Fleet St.; L. 1/8 & 2/6 (no D.). — **The Mitre**, 125 Chancery Lane.

Near St. Paul's: \***Sweeting's**, 158 & 159 Cheapside (and at 39 Queen Victoria St.), with sandwich-counters (fish a specialty). — **Manchester Hotel** (p. 15), Aldersgate St. — **Queen Anne's**, 27 Cheapside. — **Shannon's**, Maidenhead Court, 30 Aldersgate St., a chop-house. — **Evans**, 75 St. Paul's Churchyard. — **Mansion House Station Restaurant**, à la carte.

Near the Bank: \***Pimm's**, 3-5 Poultry, 39 & 40 Bucklersbury, and 42 Threadneedle St. — **Simpson's**, Bird-in-Hand Court, 76 Cheapside; à la carte (fish ordinary, 2/, at 1 p.m. daily exc. Sat. on the second

floor, with the ceremony of 'guessing the cheese'). — **Ring and Brymer** (Birch's), 15 Cornhill, an old-established house (p. 277), noted for turtle soup and punch. — **Throgmorton**, 27 Throgmorton St. — **George and Vulture** (Thomas's Chop House), St. Michael's Alley, Cornhill (comp. p. 277). — **Old Dr. Butler's Head**, Mason's Av., Coleman St., L. 2/6.

Near Liverpool St. Station: **\*Great Eastern Hotel** (p. 15; Abercorn Restaurant), entered from Bishopsgate. — **\*Palmerston**, 34 Old Broad St. and 49 Bishopsgate, with grill-rooms. — **Old Red House** (Pimm's), 94 & 96 Bishopsgate. — **London Wall**, 41 & 42 London Wall, à la carte, luncheons only. — **Moorgate**, at Moorgate St. Station (p. 270), à la carte.

Near the Tower: **London Tavern**, 53-55 Fenchurch St., the successor of the 'King's Head,' where Queen Elizabeth dined on pork and peas on her release from the Tower. — **Three Nuns**, 9-13 Aldgate High St.

In Southwark: **George Inn** (p. 16), 'ordinary' at 1 p.m.

## FOOD REFORM AND VEGETARIAN RESTAURANTS.

**Eustace Miles**, 40-42 Chandos St., Charing Cross, with school of cookery, physical culture school, and pure food stores; L. or D. 1/6 & 1/10, or à la carte. — **St. George's House Restaurant**, 37 St. Martin's Lane, W.C. 2. — **Food Reform**, 1-3 Fournival St., Holborn. — **Shearn's**, 231-234 Tottenham Court Road (fruit luncheons a speciality). — **Glendinning's**, 34 London Wall. — **Ceres**, 16 Newgate St. — **Deacon**, 6 Hans Rd., S.W., D. 1/6.

## OYSTER SALOONS.

In the **WEST END**: **Driver's**, 46 Glasshouse St., Piccadilly Circus. — **\*Scott's**, 18 & 19 Coventry St. — **Gow**, 357 Strand. — **Overton's**, 4 Victoria Buildings, Victoria Station. — **Rule's**, 35 Maiden Lane. — **Griffin's**, corner of Haymarket and Jermyn St. — **De Hem**, 11 Macclesfield St. — **Golden Lion**, 51 Dean St.

In the **CITY**: **Pimm's**, 3-5 Poultry and 42 Threadneedle St. — **Sweeting's**, 158 & 159 Cheapside and 39 Queen Victoria St.

Oysters are of course to be obtained also at the chief hotels and restaurants. They cost from 2/6-3/ a dozen upwards, and are in season in those months that have an r in their names. Chablis and Guinness's stout are favourite accompanying beverages.

**Luncheon and Tea Rooms.** Under this heading may be grouped the numerous establishments (mostly unlicensed) that provide teas and light luncheons of all kinds, from coffee and a bun upwards. Many of them are confectioners' or bakers' shops, while others differ little from the less elaborate restaurants. They close about 6 or 7 p.m. and do not serve evening meals.

The most fashionable resorts for afternoon tea (mostly with orchestras) are Rumpelmayer's (see p. 23), the lounges or winter-gardens of the Carlton, Savoy, Piccadilly, Prince's, Waldorf, and other large hotels, the Criterion Restaurant, etc., where the usual practice is to make a fixed charge (1/6-2/6) for tea, cakes, etc., at discretion. But tea may be obtained practically everywhere: at nearly all the restaurants, in the refreshment rooms of the stores and large drapers' shops, at the principal cinemas, and at innumerable 'tea-rooms,' often tastefully fitted up, with waitresses in attractive costumes. In summer, tea in the open air is served in Hyde Park (p. 136), Kensington Gardens (p. 139),

the Zoological Gardens (p. 176), Kew Gardens (p. 475), and several of the other public parks. There are good refreshment rooms at the Victoria and Albert Museum; luncheon and tea may be obtained also at the British Museum, the Natural History Museum, the Tate Gallery, and (on a very modest scale) at the Tower and Bethnal Green Museum. — The following are a few of the best known luncheon rooms and tea rooms.

\***Rumpelmayer**, 72 & 73 St. James's St. (for tea, ices, pastry). — \***Stewart**, 50 Old Bond St. (corner of Piccadilly), 227 Regent St., and 79 Knightsbridge. — **Buszard**, 197-201 Oxford St. — **Callard**, 74 Regent St. — **Gunter**, 63 New Bond St. — **Barbellion** (good chocolate), 79 New Bond St. — **Maison Riche**, 211 Regent St. — **Maison Lyons**, 22 Shaftesbury Avenue and 364 Oxford St. — **Fuller** (American sweets), 206 & 209 Regent St., 358 Strand, 31 Kensington High St., etc. — **Ridgway's**, 36 Piccadilly. — **Appenrodt**, 227 Strand, 269 Oxford St., 5 and 75 Strand. — **Hill**, 120 Victoria St. and 29 Kensington High St. — **Kardomah**, 186 Piccadilly, 25 Cheapside, etc. — **Fleurion**, 3 Sackville St. — In Bond St., Regent St., and their neighbourhood are many tea-rooms (*Shamrock*, 45 New Bond St., *Thisle*, 33 Haymarket, *Blue Bird*, 9 Albany Court Yard, etc.), and *Belgian Pâtisseries* are to be found at 109 Regent St., 143, 203, and 534 Oxford St., and 444 Strand.

Plainer and cheaper than the above are the numerous shops of the *Express Dairy Co.*, *Lyons & Co.*, *Slater* (much frequented in the City for luncheon), the *Aërated Bread Co.* ('A.B.C.'), and *The Cabins Ltd.*, where tea, bread and butter, and cake may be obtained for about 1/.

## V. CONVEYANCES.

**Cabs** (tariff, see Appendix, p. 1). 'Taxis,' i.e. *Taximeter Motor Cabs* or *Taxicabs*, capable of holding four persons and a considerable amount of luggage, ply in the streets for hire or are to be found on cab-ranks in the busier parts of London. They may be summoned to a private address or hotel by telephoning to a cab-rank. The taximeter is visible from within the cab and should be illumined at night. — The horse-drawn *Four Wheeler* or 'Growler,' convenient for bulky luggage, is found mainly at railway stations. — *Hansoms*, two-wheeled horse-cabs (invented by J. A. Hansom in 1834), once a characteristic feature of London, are now rarely seen. — *Chauffeurs* and drivers expect a tip (3*d.*-6*d.*), in addition to the fare.

**Private Carriages** and **Motor Cars** for special occasions, such as drives in the parks (from some of which ordinary numbered cabs are excluded; comp. p. 137), may be ordered from a jobmaster or garage. The charges for these rise from a minimum of about 7/6 per hr. for a brougham or victoria, and 30/ for 2 hrs. for a motor-car (less in proportion for a day or half a day). The charges for taking to and from the theatre, dinner, or the like, are about 17/6 for a carriage, 30/ for a motor car. Special terms are quoted for race-meetings.

Respectable livery stables may be found in every part of London. The following are large firms with numerous branches: *Charles Richards Ltd.*, 10 Spring St., Paddington, W. (c. 7/6 per hour; to and from the theatre,

etc., 17/6); *Kidner*, 15 Lancaster St., Lancaster Gate, W. — For motor-cars: *Coupe Co.*, 47 Graham St., Sloane Sq.; *Motor Jobmasters Ltd.*, 26 York St., Buckingham Gate, S.W.; *Hertford Street Motor Co.*, 7 Hertford St., Mayfair; *Kidner*, see p. 23; *Richards*, see p. 23.

*Private Omnibuses* (34 seats; 18 outside) and *Chars-à-bancs* (25 seats) may be hired from the London General Omnibus Co. (see below) on a time and distance tariff (minimum 31/6).

**Omnibuses** (see Appx., pp. 1, 3). The immense majority of the motor-omnibuses in London belong to the London General Omnibus Co., but all are included in a traffic combine (p. 25) and in one system of numbered routes. The numbers displayed on the buses correspond with those on the convenient route-map issued gratis by the companies, a copy of which should be obtained by every visitor from Electric Railway House, Broadway, Westminster, S.W. The route-number and the names of the termini for each omnibus are conspicuously displayed on the outside of the vehicle; inside is a printed list of the fares (from 1½d.; outside and inside fares the same). On the routes competing with the tramways the 2d. midday fare is in force (comp. p. 25). The buses have frequent recognized stopping-places, generally indicated by placards on posts. Strangers should familiarize themselves with the numbers of the bus routes they are likely to use, as the numbers (illuminated at night) form the most convenient means of recognizing the vehicles wanted. They should also mention their destination to the conductor on entering, for it is easy to take the right bus going in the wrong direction. The tickets given in exchange for the fare should be retained until the end of the journey. On most of the routes the omnibuses ply from 7 or 8 a.m. until midnight. In the early morning and late afternoon the crowds going to and returning from work make it difficult to secure a seat. On Sat. afternoon and Sun. special services are run to points several miles out of town. See the list of the most useful routes in the Appendix (pp. 3-7); changes are frequent.

**Tramways** (see Appx., pp. 1, 7). There are no tramways traversing the West End or the City, but elsewhere in the metropolis the tourist will find a wide-spread network of electric tramway routes, extending with their connections far into the suburbs. Within the county of London (p. xxiii) the tramways belong to the London County Council; farther afield the services, beginning at the termini of the County Council lines or of the tube-railways, are managed by the London and Suburban Traction Co. Ltd. (Electric Railway House, Broadway, Westminster, S.W. 1). The cars all bear route-numbers; and both the County Council and the Traction Co. issue plans of their systems gratis (apply to Electric Railway House). Comp. also the plan in our Appendix. — Of the London County Council Tramways (23 Belvedere Road, S.E. 1), all the routes bearing odd

numbers are on the N. side of the Thames, those bearing even numbers on the S. side. The fares (outside and inside the same) are low ( $1\frac{1}{2}d.$  upwards); children's tickets are issued. Between 10 a.m. and 4 p.m. (except on Sat. & Sun.) a reduced fare of  $2d.$  all the way is in force. The cars stop only at fixed points, which are indicated by placards. Smoking is permitted on the top of the cars, even in the enclosed 'double deckers.' The service begins at 5 or 6 a.m. and continues until after midnight. In the suburbs the daily services generally cease before midnight; in some cases between 10 and 11 p.m.

**Motor Coaches and Chars-à-Bancs.** Travel by road has enormously increased since the conclusion of the War; and the visitor to London has in addition to the motor-omnibus services to the nearer environs, innumerable opportunities of visiting attractive points within a wide radius, either by regular services of motor-coaches (usually of the char-à-banc type) or by the frequent half-day or whole-day char-à-banc excursions organized during the season at reasonable fares by many firms. Details of these, as well as of longer tours, will be found in *T.B.R.*, i.e. 'Travel by Road' (monthly;  $1/$ ), and in the *Motor-Coach A.B.C.* (monthly;  $6d.$ ). 'Seeing London' tours (half-day  $6/$ , whole day  $10/6$ ) are organized in summer.

**Underground Railways.** Beneath the most frequented parts of London is an elaborate system of underground electric railways, with frequent trains, providing a fairly cheap and rapid method of transit. This includes the deep *Tube Railways*, which have mostly sprung into existence during the last twelve years or so, and the shallow *Metropolitan* and *Metropolitan District Railways*, formerly worked by steam. Both systems belong to the London 'Traffic Combine,' which includes the omnibuses and all the tramways except those of the L.C.C. The stations are indicated by signs (illuminated at night) with the word 'Underground.' At their points of intersection the underground railways are connected with each other by subways, and they communicate directly in the same way with most of the great railway termini (see p. 4). The stranger should consult the railway map in our Appendix, on which the various underground lines are marked in colours. A large diagram of the underground railways is exhibited outside each station, and small railway-maps may be obtained gratis from Electric Railway House (p. 24). For the rest, the stations, passages, and platforms are well provided with notices for the direction of passengers. The trains, like the buses and trams, are overcrowded between 8 and 10 a.m. and between 5 and 7 p.m. (12.30–2 on Sat.), and they do not stop long at the stations. Separate cars are provided for smokers. At the busiest hours 'non-stop' trains are run, i.e. trains omitting certain stations, which

are indicated by notices either on the trains or on the platforms. For a list of the various lines and stations, see the Appendix, pp. 11-16.

The METROPOLITAN and the DISTRICT RAILWAYS (the latter officially the 'Metropolitan District Railway') encircle central London (the 'Inner Circle') and send out branches above ground to various suburbs. Even in the centre of London the trains do not run entirely underground, and the stations are not much below the level of the street. The trains have both first and third class carriages. Children's tickets at half-fare, and first-class return-tickets at a fare-and-a-half are issued. Trains run from c. 5.30 a.m. till c. 12.30 a.m. (special service on Sundays). List of stations, see Appx., p. 11.

The TUBE RAILWAYS run at a depth varying from 20 to 180 ft. within London; but the extremities of some of the longer tubes emerge into the open air. The booking-offices (also automatic machines for 1½d., 2d., and 3d. tickets), cloak-rooms, etc., are usually on the street-level, and passengers descend to the trains by lifts or escalators (moving staircases). There is always an ordinary staircase also. Carriages are of one class only, but separate carriages for smokers are provided. Hand luggage only is allowed. Children's tickets are issued, but no return tickets, except for through-bookings to Metropolitan or District stations. Trains run from 5.30 a.m. till about 1 a.m. (on Sundays till about midnight). List of stations, see Appx., pp. 13-16.

**Suburban Railways.** Communication between the suburbs and central London is maintained not only by the ramifications of the Metropolitan and District Railways, but also by excellent and frequent steam or electric services from the chief railway termini (p. 4). Direct railway intercommunication among the suburbs is afforded by certain subsidiary lines (comp. the Appendix, pp. 16-18). These are, however, of more importance to Londoners than to tourists.

**River Steamers.** The passenger-service on the Thames at London has not flourished in modern times; various efforts to develop it have proved unsuccessful. Between Westminster Bridge and Greenwich there is no local service whatever. In summer, however, small pleasure-steamers ply upstream daily from Westminster Bridge for Kew, Richmond, and Hampton Court (see Rte. 51). The sea-going vessels of the *Royal Sovereign Co.* sail almost daily in summer from Old Swan Pier, and those of the *Belle Steamers Co.* and of the *General Steam Navigation Co.* from Greenwich for Southend, Margate, Ramsgate, Clacton, Yarmouth, and other East Coast resorts, calling at Tilbury on the way. See Rte. 54B and announcements in the daily newspapers.



## VI. POSTAL AND OTHER SERVICES.

## Postal Information.

|                 | United Kingdom  | Colonies and U.S.A.  | Foreign Countries  |
|-----------------|---|--|--|
| LETTERS. . . .  | 2 <i>d.</i> for 3 oz., then $\frac{1}{2}$ <i>d.</i> per oz.   | 2 <i>d.</i> for 1 oz., then $1\frac{1}{2}$ <i>d.</i> per oz. | 3 <i>d.</i> for 1 oz., then $1\frac{1}{2}$ <i>d.</i> per oz. |
| POST CARDS . .  | $1\frac{1}{2}$ <i>d.</i>                                      | $1\frac{1}{2}$ <i>d.</i>                                     | $1\frac{1}{2}$ <i>d.</i>                                     |
| NEWSPAPERS . .  | 1 <i>l.</i> for 6 oz., then $\frac{1}{2}$ <i>d.</i> per 6 oz. | $\frac{1}{2}$ <i>d.</i> per 2 oz.                            | $\frac{1}{2}$ <i>d.</i> per 2 oz.                            |
| PRINTED PAPERS. | 1 <i>d.</i> for 2 oz., then $\frac{1}{2}$ <i>d.</i> per 2 oz. | $\frac{1}{2}$ <i>d.</i> per 2 oz.                            | $\frac{1}{2}$ <i>d.</i> per 2 oz.                            |
| PARCELS . . . . | 2 lb. 9 <i>d.</i> , 5 lb. 1/<br>8 lb. 1/3, 11 lb. 1/6         | See p. 28  | See p. 28  |
| TELEGRAMS. . .  | 1/ for 12 words, then 1 <i>d.</i> per word                    | See p. 29  | See p. 29  |

Full particulars of the very efficient postal service in Great Britain will be found in the *Post Office Guide* (1/), obtainable at any post office. — Postal London (p. xxiii) is divided into eight postal districts, each with its distinctive letter or letters (W.C. for West Central; E.C. for East Central; N., W., E., N.W., N.E., S.W., and S.E.); and each district is subdivided into delivery office areas, distinguished by numbers. Every postal communication for London should include in its address the initials of the postal district, followed by the number of the office of delivery (W.C. 1, N.W. 4, S.E. 25, etc.). The postal districts are indicated on our Tube & Tramway Map in the Appendix; and the Plan-Index contains a list of the principal streets and buildings of London with their postal addresses. — The General Post Office is in King Edward St. (Pl. B 49, IV; p. 225); each postal district has a head-office; and there are numerous sub-district offices and smaller offices, very frequently in shops. Red pillar-boxes and wall-boxes for posting letters abound everywhere.

Post offices are usually open from 8 or 9 a.m. to 7 or 8 p.m. on week-days, but most of the smaller offices are closed for an hour at midday and from 1 p.m. on 'early-closing days' (Wed., Thurs., or Sat.; comp. p. 9). The General Post Office is open from 6.45 a.m. until 9 p.m. (Sat. 8 p.m.). The offices at the corner of Newgate St. (Pl. B 49, IV) and at 447 Strand (Pl. B 38, I, III) are always open for telegraph business and the sale of stamps. On Sun. and holidays some of the chief offices remain open from 8.30 a.m. till 8 p.m., for telegraph business and the sale of stamps; all others are closed. — There is no Sunday delivery of letters or parcels in London,

LETTERS, post-cards, and printed papers may be sent by air mail for an extra fee (postage stamps) in addition to the ordinary foreign postage: viz. to Paris *2d.* per oz., to Brussels *4d.* per oz., to Amsterdam, Berlin, or Copenhagen *4½d.* per oz. (to Morocco, special tariff). — *Reply Coupons*, exchangeable abroad for stamps to the value of 25 centimes, are on sale at *3d.* each and are convenient for prepaying replies to foreign letters. — *Express Letters* (or parcels) may be sent by special messenger from any of the more important post offices in London for *6d.* per mile or part of a mile, with an extra fee of *3d.* for packets weighing more than 1 lb.

POST CARDS. The postage on reply post-cards, whether for inland or abroad, is *3d.* Picture post-cards, etc., may be sent at the 'printed paper' rate provided the words 'printed paper' be substituted for 'post-card' and nothing appear in writing except date, addresses, and a formula of courtesy not exceeding five words.

NEWSPAPERS and magazines may be sent to Canada or Newfoundland at a special rate: 2 oz. *1d.*, 6 oz. *1½d.*, 1½ lb. *2d.*, then *½d.* per ½ lb.

PARCELS must be handed in at a post office, but those over 11 lb. in weight must be sent by railway or through a goods agent. No compensation for loss or damage is paid unless a certificate of posting is obtained. The rates for foreign and colonial parcels vary according to the country of destination: to the U.S.A. 3 lb. *1/3*, 7 lb. *2/3*, 11 lb. *3/3*; to Canada 3 lb. *1/3*, 7 lb. *2/7*, 11 lb. *3/11*; to Australia 1 lb. *1/*, then *6d.* per lb.; to New Zealand 3 lb. *1/4*, 7 lb. *2/8*, 11 lb. *3/11*; to South Africa *9d.* per lb. Various forms have to be filled up for the despatch of foreign or colonial parcels. Insured parcels for the United States must be sent by the semi-official service maintained by the American Express Co. (p. 30), the transmission charges of which are higher than those of the post office.

REGISTRATION. Letters and parcels for inland post may be registered for *3d.*—*1/11* (according to value), foreign letters for *3d.* Letters should be enclosed in the special 'registered letter envelopes' sold at all post offices, as otherwise compensation may be refused. Parcels and valuable letters for abroad may be insured (fee *5d.*—*5/11*).

POSTE RESTANTE. Correspondence marked 'to be called for' or 'poste restante' may be addressed to any post office except town sub-offices. Letters are kept for a fortnight (if from abroad, two months). Travellers may not use the poste restante for more than three months.

MONEY ORDERS. Within the United Kingdom money may be transmitted by means of postal or money orders (on which a small poundage is charged). Postal orders are issued up to *21/*, money orders up to £40. The name of the sender of a money order must be given by the payee.

For foreign and colonial money orders, on which the poundage rates are a little higher, the maximum varies from £20 to £40. — *Telegraph Money Orders* are issued at the same rates, plus the cost of the telegram of advice and a supplementary fee of 2*d.* for inland and 6*d.* or 1/ for foreign orders.

**Telegrams.** Replies up to 48 words may be prepaid. Telegrams may be dropped into any post office or pillar box if properly stamped. — Foreign and colonial telegrams (minimum 10*d.*) are charged so much per word ('deferred telegrams' to certain extra-European countries may be sent at half-rates).

For **Europe** the rate varies from 2½*d.* per word for Belgium, Holland, and France (Algeria 3*d.*) to 6*d.* for Greece. — The charges for the **Extra-European System** vary from 1/ for Egypt and Madeira to 5/6 (parts of W. Africa). — Australia 2/10-3/; Canada 9*d.*-3/2; Newfoundland 9*d.*-1/2; New Zealand 2/6-2/8; South Africa 2/-2/5; United States 9*d.*-1/6 (Alaska 2/7).

**RADIOTELEGRAMS** are accepted at any telegraph office for transmission to ships at sea through British coast-stations at a usual charge of 11*d.* per word. Wireless messages to ships outside the radius of the ordinary coast stations and also to the U.S.A., Canada, Australia, South America, the West Indies, etc., are sent through the Marconi Co. (p. 194).

**Telephones.** Call offices for public use are found at most post offices and railway stations, and at many shops, public libraries, etc. In passing a call the name of the exchange should be given before the number. The charge for a call within London is 3*d.* per 3 minutes. The coins for payment should not be placed in the box for the purpose before the 'exchange' requests it to be done. — *Trunk (Long Distance) Calls* (made from certain offices only) are charged on a sliding scale from 4½*d.* for 7½ miles to 3/6 for 150 miles, then 1/ per 50 miles (reduced rates between 7 p.m. and 7 a.m.).

In giving a number adjacent similar figures are 'doubled' and zero is vocalized 'oh'; thus 8830 is called 'double-eight-three-oh,' 7255 as 'seven-two-double-five,' 6050 as 'six-oh-five-oh.'

London has telephonic communication also with Paris and other French towns, Belgium, and Switzerland; charge 4/-12/ per 3 min. by day or 6 min. by night.

**Parcels Agents.** Small parcels (up to 11 lb.) are most conveniently and expeditiously sent by the parcels post (p. 28), but bulkier or heavier packages are collected and delivered all over London and its immediate environs by the *Metropolitan* and the *District Railways* and by parcels-agents, the chief of whom are the *London Parcels Delivery Co.* (12 Rolls Buildings, Fetter Lane), *Carter, Paterson, & Co.* (126 Goswell Road, E.C.), and *Pickfords Limited* (205 High Holborn). These have numerous receiving offices (usually in shops), and their vans also collect parcels from any address on notification. Within London and the suburbs

a parcel up to 3 lb. is delivered for 6d., up to 7 lb. 1/, up to 14 lb. 1/6, up to 28 lb. 1/10, etc.

**Goods Agents.** The following undertake the sending of goods and parcels abroad. *Continental Daily Parcels Express*, 53 Gracechurch St., E.C., and 123 Cannon St., E.C.; *Globe Express*, 95 Upper Thames St., E.C., and 46 Beak St., W. — *American Express Co.*, 84 Queen St., E.C., and 6 Haymarket, S.W.; *Atlas Express Co.*, 35 Whitecross St., E.C., and 4 Market Place, Oxford St., W.; *Davies, Turner, & Co.*, 52 Lime St., E.C., and 5 Regent Place, W.; *Messageries Parisiennes*, 2 Basinghall Avenue, E.C.; *Pitt & Scott*, 25 Cannon St., E.C.; *Stockwell & Co.*, 16 Finsbury St., E.C., and 10 Beak St., W.; *Sutton & Co.*, 22 Golden Lane, E.C., 13 Broad St., W.; *Wells, Fargo, & Co. Express*, 16 Haymarket; *American Line Steamship Co.*, 1 Cockspur St., S.W.

**Tourist Offices.** *Thomas Cook & Son*, Ludgate Circus, E.C., 125 Pall Mall, S.W., 378 Strand, 38 Piccadilly, 86 Oxford St., 122 High Holborn, 81 Cheapside, 21 Kensington High St., etc. — *Dr. Henry Lunn Limited*, 5 Endsleigh Gardens, N.W.; *Dean & Dawson*, 84B Piccadilly and 26 Aldersgate St.; *Frame*, 92 Southampton Row, W.C.; *Pickfords* (p. 29); *Dorland Agency*, 16 Regent St., S.W. 1; *Polytechnic Touring Association*, 309 Regent St., W. 1; *British Touring Club*, 11 Wellington St., Strand, W.C.; *International Sleeping Car Co.*, 20 Cockspur St.; *Canadian Pacific Railway*, 62 Charing Cross, S.W., and 67 King William St., E.C. — *Office National du Tourisme*, 56 Haymarket, S.W.; *Spanish Travel Bureau*, 11 Queen Victoria St., E.C.

For tours to the Battlefields, see the *Blue Guide to Belgium and the Western Front*.

**District Messenger Co.** The boys of this company may be hired as messengers, guides, etc., at 6d. for  $\frac{1}{2}$  m.; including reply 9d. for  $\frac{1}{2}$  m., 1/3 for 1 m., and 1/9 for 1 $\frac{1}{2}$  m. If engaged by time: 1/ per hour, 5/ per day, and 25/ per week (exclusive of travelling expenses); for posting a letter 4d., after 10 p.m. or on Sun. 6d.; for fetching a cab 6d. (after 10 p.m. 9d.). Theatre tickets may be obtained at most of the company's offices.

Head Office: 100 St. Martin's Lane, W.C. District Offices: 4 Charing Cross, 73A and 195 Victoria St., 91 and 194 Piccadilly, 279 Regent St., 109 Southampton Row, 27 Chancery Lane, 26 Leadenhall St., Waldorf Hotel, and many others.

**Commislonaires**, discharged soldiers of good character, may similarly be engaged as messengers, guides, caretakers, etc. (11/ per day; half-day 7/6). The head office is at Exchange Court, 419A Strand. — *The Veterans' Corps*, 47 Bedford Row, is a similar institution.

**Guides.** Guides to the sights of London may be obtained through the landlords or managers of hotels or on application at a tourist office (see above). It is imprudent to accept the services of any unaccredited volunteer.

## VII. AMUSEMENTS.

**ENTERTAINMENT TAX.** Since 1916 a tax has been levied on the prices charged for admission to theatres, music halls, cinematographs, exhibitions, and other entertainments. In the present volume charges are quoted without the tax, which must be added: on charges up to 2½d., ½/; up to 4d., 1d.; up to 4½d., 1½d.; up to 7d., 2d.; up to 1/., 3d.; up to 2/., 4d.; up to 3/6, 6d.; up to 5/., 9d.; up to 7/6, 1/; up to 10/6, 1/6; up to 15/., 2/; over 15/., 6d. for every 5/ or part of 5/.

**Theatres.** London contains about 50 theatres and about as many recognized large music halls with variety entertainments. — Performances at the theatres usually begin at 8 or 8.30 p.m. and end about 11 p.m. Matinée performances (usually on Wed. or Thurs. and Sat.) begin at 2, 2.30, or 3 p.m. Detailed information will be found in the daily papers. The doors are usually opened half an hour before the performance begins.

The usual untaxed prices (comp. above) of the West End theatres are 10/6 for the orchestra stalls, 5/-7/6 for the dress-circle, 4/ for the upper circle or amphitheatre, 2/6 for the pit (behind the stalls), and 1/ for the gallery (above or behind the second gallery). Boxes (holding 4-6 pers.) cost from 2 guineas upwards, according to size and position. Seats in the gallery and (as a rule) the pit cannot be reserved beforehand, and for popular performances cannot be had without a long preliminary wait in a queue. Tickets for other seats may be obtained in advance, either at the box-office (generally open from 10 a.m.; no extra charge) or from one of the numerous ticket-agents' offices (at music shops, district messengers' offices, the large stores, etc.; commission 1/ per ticket). In choosing a seat, it should be remembered that the curve at the sides is often minimized on the plan of the house shown to purchasers. — Evening dress is usual in the stalls and dress-circle, but is nowhere *de rigueur* except at Covent Garden during the season. Ladies, however, are expected to remove their hats. — A charge of 6d. is made for programmes. Opera-glasses may be obtained on hire (6d.) from the attendants or from automatic 'slot' machines attached to the back of the seats. — All theatres are closed on Sundays, Good Friday, and Christmas Day, and many of them also throughout Passion Week and for some time in summer (Aug. and Sept.).

The historic theatres of London are Drury Lane (p. 206), Covent Garden (p. 205), and the Haymarket (p. 117). Until 1843 the first two enjoyed a monopoly for the performance of 'legitimate' (i.e. non-musical) drama, while the Haymarket was the regular summer-theatre.

The following is an alphabetical list of the West End theatres. The newspapers should be consulted as to the

entertainment of the moment at these. Several theatres and music-halls stage 'revues,' topical skits with music, often amusing. Seasons of Russian ballet are frequent.

**ADELPHI** (Pl. B 42, III), 411 Strand (N. side), between Bedford St. and Southampton St.; p. 192.

**ALDWYCH** (Pl. B 41, III), Aldwych, at the corner of Drury Lane; p. 207.

**AMBASSADORS** (Pl. B 37, III), West St., Shaftesbury Avenue; p. 66.

**APOLLO** (Pl. B 37, III), at the corner of Shaftesbury Avenue and Rupert St.; p. 167.

**COMEDY** (Pl. B 38, I, III), Pantion St., Haymarket; p. 117.

**COURT** (Pl. B 32), Sloane Square, Chelsea; p. 142.

**COVENT GARDEN** (Pl. B 41, III), officially the *Theatre Royal, Covent Garden* (see p. 205). Opera is given in summer (May-July) and sometimes for a few weeks in winter. During the season in summer, when many of the most famous singers in the world may be heard here (usually in their own language), the prices of admission are high: boxes 2½-8 guineas; stalls (occupying the whole of the floor-space) 21/-; balcony 15/-; amphitheatre 5/-10/-; gallery 2/6. — Fancy dress balls are occasionally held here in winter (adm. 21/-; a party with ladies had, perhaps, better take a private box).

**CRITERION** (Pl. B 38, I, III), Piccadilly Circus (S. side); p. 123.

**DALY'S** (Pl. B 37, III), 2 Cranbourn St., corner of Leicester Square; p. 166.

**DRURY LANE** (Pl. B 41, III), officially the *Theatre Royal, Drury Lane*, Catherine St., at the corner of Russell St., Covent Garden (see p. 206). Chiefly used for melodramas, the very large stage admitting of wonderful spectacular effects. The annual pantomime in winter is deservedly celebrated; the first performance takes place on Boxing Day (Dec. 26th). Opera is occasionally given. This huge theatre (2500 seats) is hardly up-to-date in construction or ventilation, and many of the seats afford only a partial view of the stage.

**DUKE OF YORK'S** (Pl. B 38, III), St. Martin's Lane (W. side); p. 66.

**GAIETY** (Pl. B 41, III), at the corner of the Strand and the W. end of Aldwych; p. 194.

**GARRICK** (Pl. B 38, III), at the S. end of Charing Cross Road; p. 66.

**GLOBE** (Pl. B 37, III), at the corner of Shaftesbury Avenue and Rupert St.; p. 167.

**HAYMARKET** (Pl. B 38, I, III), officially the *Theatre Royal, Haymarket*, on the E. side of the Haymarket; p. 117.

**HIS MAJESTY'S** (Pl. B 38, I, III), the late Sir H. Beerbohm Tree's (d. 1917) theatre, on the W. side of the Haymarket; p. 117.

**KINGSWAY** (Pl. B 41, III), 8 Great Queen St., Kingsway; p. 208.

**LITTLE** (Pl. B 42, I, III), John St., Adelphi, the 'London Grand Guignol,' with blood-curdling dramas; p. 192.

**LYCEUM** (Pl. B 41, III), Wellington St., Strand. This once famous theatre, founded in 1809, is now the home of melodrama at popular prices (stalls 5/- and 3/-, dress circle 4/- and 2/6, pit-stalls 1/6, pit 1/-, gallery 6d.); p. 193.

**LYRIC** (Pl. B 37, III), 29 Shaftesbury Avenue (N. side); p. 167.

**NEW** (Pl. B 37, III), St. Martin's Lane (W. side); p. 66.

**NEW OXFORD** (Pl. B 37, III), 14 Oxford St., near Tottenham Court Road.

**THE PLAYHOUSE** (Pl. B 42, I), Northumberland Avenue, at the corner of Craven St.; p. 65.

**PRINCE OF WALES'S** (Pl. B 38, III), Coventry St., between Leicester Square and Piccadilly Circus; p. 166.

**PRINCE'S** (Pl. B 37, III), Shaftesbury Avenue, at the corner of Broad St.; p. 167. Popular prices.

**QUEEN'S** (Pl. B 37, III), Shaftesbury Avenue (N. side), at the corner of Wardour St.; p. 167.

**ROYALTY** (Pl. B 37, III), 73 Dean St., Soho; p. 168.

**SADLER'S WELLS**, Arlington St., Rosebery Av. (Pl. R 47); p. 235.

**ST. JAMES'S** (Pl. B 34, I), King St., St. James's St.; p. 122.

**ST. MARTIN'S** (Pl. B 37, III), West St., Shaftesbury Avenue; p. 66.

**SAVOY** (Pl. B 42, III), Savoy Court, Strand; p. 192.

SCALA (Pl. R 40, II), Charlotte St., Fitzroy Square; p. 166.  
 SHAFTESBURY (Pl. B 37, III), Shaftesbury Avenue (S.E. side), between Little Newport St. and Nassau St.; p. 167.  
 STRAND (Pl. B 41, III), Aldwych, at the corner of Catherine St.; p. 207.  
 VAUDEVILLE (Pl. B 42, III), 404 Strand (N. side); p. 192.  
 WINTER GARDEN (Pl. B 41, III), Drury Lane; p. 206.  
 WYNDHAM'S (Pl. B 37, III), at the corner of Charing Cross Road and Cranbourn St.; p. 66.

In the large 'PEOPLE'S THEATRES,' in the crowded districts of industrial London, characteristic performances of melodrama are given at low prices (from 3d. or 4d. upwards) to audiences that are themselves of some spectacular interest.

Among these are the BRITANNIA (Pl. R 55), in Hoxton St., N.E.; the PAVILION (Pl. R 64), 193 Whitechapel Road, S.E.; the GRAND (Pl. R 46), in High St., Islington, N.E. (pantomime in winter); and the ELEPHANT & CASTLE (Pl. B 52), in the New Kent Road, S.E. The SURREY (Pl. B 47), St. George's Circus, S.E., is devoted to an experiment in 'Coöperative Opera.' — The ROYAL VICTORIA HALL ('Old Vic'; Pl. B 47), in Waterloo Road, near Waterloo Station, deserves cordial support in its efforts to familiarize the masses with classic English drama and good music (comp. p. 319; adm. 2d.-2/6, books of tickets at reduced rates).

Most of the SUBURBAN THEATRES are now devoted to the cinematograph.

Performances of successful London plays, however, are still given by touring companies at the KING'S THEATRE (Pl. B 8), Hammersmith, and at the WIMBLEDON THEATRE. — Interesting productions are staged at the LYRIC THEATRE (Pl. B 4, 8), Hammersmith, and the small EVERYMAN THEATRE, near the Hampstead Tube Station (Pl. Y 23).

French plays are sometimes acted during a few weeks' season at a London theatre. — Semi-private performances of French and other plays are occasionally given at the *Boudoir Theatre* (Pembroke Gardens, Kensington; Pl. B 16), at the *Rehearsal Theatre* (21 Maiden Lane, Covent Garden; Pl. B 41, 42, III), and elsewhere.

Performances of interesting plays not supposed likely to be financially profitable in the ordinary run are given (often on Sundays) by such bodies as the *Stage Society* (office, 36 Southampton St., Strand), the *Phoenix Theatre* (36 Southampton St.), the *Play Actors* (10 King St., Covent Garden), and the *Stage Players* (3 Park Place Gardens, W.). These, however, are reserved for members of the societies and their friends.

**Music Halls.** The characteristic features of the leading London music halls at present are 'revues' and light dramatic musical sketches in which well-known actors appear. Variety 'turns' (comic, musical, dance, acrobatic, conjuring, etc.) are now practically confined to the smaller and suburban halls. Ladies freely patronize the better-class houses. — Seats may be booked in the same way as at theatres (p. 31), and the same remarks as to holidays apply. Smoking is everywhere allowed. The ordinary charge for a programme is 6d. at the larger houses. The 'turns' are not always shown in the numerical order indicated, but the best turns are almost invariably reserved for the latter part of the programme. — The following is a list of some of the principal music halls; but there are many others, giving almost as good performances, in the more outlying districts. Entertainment tax, see p. 31. Prices at matinées are sometimes reduced.

**EMPIRE THEATRE** (Pl. B 37, III), Leicester Square (N. side); performances at 2.30 (Mon., Wed., & Sat.) and 8.15 p.m.; 1/ to 10/6.

**ALHAMBRA THEATRE** (Pl. B 38, III, I), Leicester Square (E. side; another entrance in Charing Cross Road); performances daily at 8.15 p.m., matinées on Wed., Thurs., and Sat. at 2.30 p.m.; 1/ to 10/6.

**LONDON COLISEUM** (Pl. B 38, I, III), St. Martin's Lane (E. side); daily at 2.30 and 7.45 p.m.; 6d. to 7/6.

**LONDON HIPPODROME** (Pl. B 37, III; also pantomime), at the corner of Cranbourn St. and Charing Cross Road (W. side); at 2 and 7.45 p.m.; 1/ to 7/6.

**PALACE THEATRE** (Pl. B 37, III), Cambridge Circus, Shaftesbury Avenue.

**PALLADIUM** (Pl. B 33, II), 7 Argyll St., Oxford Circus; at 2.30, 6, and 8.45 p.m.; 1/ to £2 2/.

**LONDON PAVILION** (Pl. B 38, I), Piccadilly Circus (N. side); daily at 8.10 p.m.; matinées on Mon., Tues., Wed., and Sat. at 2 p.m.; 1/ to 5/.

**HOLBORN EMPIRE** (Pl. B 41, III), 242 High Holborn. Performances daily at 6.10 and 9 p.m.; matinées on Thurs. and Sat. at 2.30 p.m. Prices 6d. to 3/.

**VICTORIA PALACE** (Pl. B 35, I), Victoria St., near Victoria Station. Performances at 6.15 and 8.50 p.m. Prices 6d. to 2/6.

**METROPOLITAN THEATRE OF VARIETIES**, 267 Edgware Road (Pl. R 24, B 25); at 6 and 8.50; 3d. to 1/6.

**COLLINS'S MUSIC HALL** (Pl. R 46, 50), 10 Islington Green, near the Royal Agricultural Hall; at 6.30 and 8.50; 2d. to 1/.

Among typical 'East End' Music Halls (beginning about 7.30 p.m.; adm. 6d. to 2/ or 3/) may be mentioned **OLYMPIA**, 204 Shoreditch High St., E. (formerly the National Standard Theatre); **CAMBRIDGE THEATRE OF VARIETIES**, 136 Commercial Road, E.; **CANTERBURY THEATRE OF VARIETIES**, 143 Westminster Bridge Road, S.E.; **EMPIRE MUSIC HALL**, 95 Mile End Road, E.

**Cinematographs** (popularly known as the 'Pictures' or 'Films,' but not as 'Movies') are numerous in all parts of London. Their performances are usually continuous from 2 till 11 p.m. (on Sun. from 6 p.m.), and prices of admission usually range from 6d. to 2/ in the central districts and from 3d. to 1/ in the suburbs (in some cases there are higher priced seats). Smoking is generally permitted, and many cinemas have tea-rooms attached. Entertainment tax, see p. 31.

*Philharmonic Hall* (Pl. R 36, II), Great Portland St., at 3 and 8 (1/ to 7/6). — *Stoll Picture Theatre*, Kingsway (E. side), formerly the London Opera House (Pl. B 41, III); *New Gallery Cinema*, 121A Regent St.; *West End Cinema*, 3 Coventry St.; *Palais de Luxe Cinema*, 17 Great Windmill St.; *Cinema House*, 225 Oxford St.; *Picture House*, 165 Oxford St.; *Holborn Cinema*, 210 Holborn; *Electric Pavilion*, Marble Arch; *Maida Vale Palace*, 140 Maida Vale; *Kilburn Grange*, High Road, Kilburn.

**Other Shows and Entertainments.** The following are entertainments and places of amusement, both permanent and occasional, open to the visitor to London.

**MADAME TUSSAUD'S EXHIBITION OF WAXWORKS** (Pl. R 32, II), Marylebone Road, near Baker St. Station, with portrait-models of ancient and modern personages, historical tableaux, historical relics, etc., a cinematograph, and restaurant. Open 10 a.m. to 10 p.m.; adm. 1/, children 6d. The 'Chamber of Horrors' (adm. 6d.) contains figures of noted criminals, the guillotine by which Louis XVI. and Marie Antoinette were beheaded, etc.

**MASKELYNE'S MYSTERIES**, St. George's Hall, Langham Place (Pl. B 33, II); conjuring performances, illusions, etc.; at 3 and 8 p.m.; 1/ to 7/6.

**CRYSTAL PALACE**, Sydenham (War Museum, see Rte. 46); concerts (p. 37), exhibitions, fireworks, cinema, etc.; circus in winter; see p. 452.



OLYMPIA (Pl. B 11), opposite Addison Road Station; see p. 431.

EARL'S COURT EXHIBITION (Pl. B 16, G 13), see p. 431.

WHITE CITY (Pl. B 1, 5), at Shepherd's Bush, see p. 432.

AGRICULTURAL HALL (Pl. R 46), Liverpool Road, Islington, for cattle-shows (Dec.), horse-shows (Feb. and March), dog-shows, and trade exhibitions. 'World's Fair' and circus in winter.

LONDON AERODROME, at Hendon (p. 171). Special displays of flying on Thurs., Sat., and Sun., from 2.30 p.m.; adm. 1/ to 2/6, other days 1/. Comp. p. 38. — The Aerodrome is conveniently reached by motor-omnibus (Nos. 16, 16a) to Cricklewood and thence by tramway (No. 66T); or by railway from Baker St. to Willesden Green and thence by tramway (No. 66T).

KARSINO, Hampton Court (see p. 460), a riverside pleasure-resort (café-concert and restaurant).

FLOWER SHOWS. The *Royal Horticultural Society* (p. 79) holds its large flower shows in the grounds of Chelsea Hospital (p. 152; in May) and Holland House (p. 150; in July) and smaller fortnightly exhibitions in its hall at Vincent Square (adm. 2/6). — Important flower shows are held also in the Royal Botanic Gardens (Pl. R 31; p. 175).

**Picture Galleries.** PUBLIC GALLERIES. The great collections, which no visitor to London, however hurried, should omit, are those of the *National Gallery* (Rte. 39) and the *Wallace Collection* (Rte. 45). *Dulwich Gallery* (p. 447) is rich in old masters, and *Hampton Court Palace* (p. 461) should be visited for the Mantegnas and other interesting works. Modern British art is illustrated in the *Tate Gallery* (Rte. 43), the *Victoria and Albert Museum* (Rte. 44), the *Guildhall Art Gallery* (p. 254), the *War Museum* (Rte. 46), and the *Diploma Gallery* (p. 126). The *Soane Museum* (p. 209) is famous for its Hogarths. Portraiture may be studied at the *National Portrait Gallery* (Rte. 40), a fine collection, and at *Greenwich Hospital* (p. 444; naval portraits and naval battles). For the terms of admission, see the table at pp. 56, 57.

PRIVATE GALLERIES. London contains many private collections of great value and interest, but in most cases a special introduction to the owner is necessary for admission. It is sometimes easier for foreigners than for residents in England to obtain admission. Among the most famous private collections are those at *Apsley House* (p. 130), *Bridge-water House* (p. 120), *Dorchester House* (p. 131), *Grosvenor House* (p. 132), *Lansdowne House* (p. 135), *Doughty House* (p. 471), and *Holland House* (p. 150). The *Mond Collection* (p. 172) may be likewise mentioned.

Mr. R. C. Witt's private library of c. 150,000 *Photographs of European Paintings and Drawings* of all schools and periods, at 32 Portman Square, is open from 10 to 4 on week-days to serious students of art.

**Art Exhibitions.** A number of societies hold annual art exhibitions, to which the admission-fee is usually 1/ (catalogue 6d.-1/). The most popular of these is the 'Royal Academy,' i.e. the exhibition of the *Royal Academy of Arts*, at Burlington House (p. 125), from the first Mon. in May until mid-August (open 9-7, adm. 1/6, catalogue 1/; in the last week, open also 7.30-10.30, adm. 6d.). In Jan. and Feb. there is usually an exhibition at the

Academy of works by old masters or deceased British painters (open 9-5; adm. 1/). — The following also hold exhibitions.

*Royal Society of Painters in Water Colours*, 5A Pall Mall East, in April and November. — *Royal Institute of Painters in Water Colours*, 195 Piccadilly; exhibitions (not confined to members) from March 20th to May 27th. — *Royal Institute of Oil Painters*, 195 Piccadilly; from Oct. 9th to Dec. 9th. — *Royal Society of British Artists*, 6½ Suffolk St., Pall Mall East; from March to May and from Oct. to Nov. — *Royal Society of Painter-Etchers*, 5A Pall Mall East, in spring. — *New English Art Club*, 5A Pall Mall East. — The *London Group* (Moderns) exhibits at Heal's Mansard Gallery, Tottenham Court Road (May & Nov.). — The *International Society of Painters, Sculptors, and Gravers*, the *National Portrait Society*, and various others hold their exhibitions at the Grafton Galleries, 8 Grafton St., New Bond St. — Among other exhibitions are those of the *Pastel Society*, the *Society of Graphic Art*, the *Royal Photographic Society* (35 Russell Sq., W.C.), the *Royal Society of Portrait Painters*, the *Friday Club*, and the *Society of Women Artists*.

Loan Exhibitions, often of considerable importance, are held at the *Burlington Fine Arts Club* (p. 127), at the *Whitechapel Art Gallery* (see p. 284), and at the *Borough Polytechnic Institute*, 103 Borough Road, S.E. (in June; open 12-10, Sun. 8-10). Adm. to the last two is free, but a small donation is expected.

Various art-exhibitions (mostly small), 'one-man shows,' etc., are held at the following galleries and picture-dealers' shops (adm. usually 1/). *Agnew*, 43 Old Bond St. — *Alpine Club Galleries*, Mill St., Conduit St., W. — *Chenil*, 183A King's Road, Chelsea. — *Colnaghi*, 145 New Bond St. — *Connell*, 47 Old Bond St. — *Cremetti*, 7 Haymarket. — *Dowdeswell*, 14 Clifford St. — *Dudley Galleries*, 169 Piccadilly. — *Elder Gallery*, 40 Great Marlborough St. — *Fine Art Society*, 148 New Bond St. — *French Gallery*, 120 Pall Mall. — *Goupil Gallery*, 5 Regent St. — *Grosvenor Gallery*, 57A New Bond St. — *Leicester Galleries*, 20 Green St., Leicester Square. — *Mendoza Galleries*, 13 Old Bond St. — *Paterson-Carfax*, 5 Old Bond St. — *Tooth*, 155 New Bond St. — *United Arts Galleries*, 23 Old Bond St. — *Walker*, 118 New Bond St.

**Concerts.** Particulars as to concerts are to be looked for in the newspapers. Tickets may be obtained in advance at the concert halls or from the 'usual agents' (see p. 31). The principal concert hall in London is the **QUEEN'S HALL** (Pl. B 33, II), Langham Place, which contains 2432 seats. Here admirable *Symphony Concerts* are given at intervals throughout the year by the New Queen's Hall Orchestra (conductor, Sir Henry J. Wood), the London Symphony Orchestra, and the Royal Philharmonic Society (adm. 1/-10/6). The *Sunday Afternoon Concerts*, at 3.30 p.m. in winter (seats 1/-5/), and the *Promenade Concerts*, nightly at 8 p.m. from mid-Aug. to mid.-Oct. (promenade 1/, seats 2/-5/), are both conducted by Sir Henry J. Wood. *Ballad Concerts* are given in winter, and numerous other concerts take place at all seasons. — In the **ROYAL ALBERT HALL** (Pl. B 23), Kensington Gore (see p. 144), *Sunday Afternoon Concerts*, conducted by Mr. Landon Ronald, take place at 3.30 p.m. in winter (seats 6d.-5/). Oratorios by the Royal Choral Society (conductor, Sir Frederick Bridge) and many special concerts also are given. — Concerts of a high class, oratorios, and organ recitals are given in the fine concert-

hall of the CRYSTAL PALACE (p. 34). The favourite hall for song-recitals and concerts of chamber music is the WIGMORE HALL (Pl. B 29, II), 36 Wigmore St. The ÆOLIAN HALL (Pl. B 33, II), 136 New Bond St., and the STEINWAY HALL (Pl. B 29, II), 15 Lower Seymour St., are used for concerts of the same kind (adm. usually from 2/6 or 3/ to 7/6 or 10/6). — In winter (Oct.–April) popular concerts are given on Sat. at 7.30 p.m. and organ-recitals on Wed. at the WESLEYAN CENTRAL HALL (Pl. B 39, I), Princes St., Westminster (p. 76). — Sunday concerts (comp. the Sunday newspapers) are frequently held in winter in some of the theatres and music halls, and various restaurants and hotels give musical entertainments on Sun. evenings.

**Church Music.** Of the Anglican churches the most noted for its music is *St. Paul's Cathedral* (p. 240; organist, Mr. Charles Macpherson); but *Westminster Abbey* (p. 90; organist, Mr. Sydney H. Nicholson) and the *Temple Church* (p. 213; organist, Dr. H. Walford Davies) do not come far behind. A high standard is maintained also at *Lincoln's Inn Chapel* (p. 216) and the churches of *St. Anne's*, Soho (p. 167), *St. Andrew's*, Wells St., Oxford St., *Holy Trinity*, Sloane Square, *St. Peter's*, Eaton Square, and *Christ Church*, Lancaster Gate. At the *Foundling Hospital* (p. 185) a distinctive feature is the singing of a large choir of children. *St. Matthew's*, Westminster (p. 78), is noted for its Plainsong, the accompaniment being played on two large organs which are electrically connected. — Many of the Roman Catholic churches have fine music at High Mass and at other services, particularly those forming the solemn observances of Holy Week, the most notable being *Westminster Cathedral* (p. 79; organist, Dr. R. R. Terry) and the *Brompton Oratory* (p. 143). At the former chiefly ancient church-music, by many little-known as well as by the most famous English and foreign composers of the polyphonic school, is given. The *Carmelite Church* (Church St., Kensington) may be mentioned also.

**Sports and Games.** The visitor to London at the proper seasons has many opportunities of seeing interesting and even world-famous sporting events and competitions, a few particulars of which are here given. For personal participation in most of the games in the following list the stranger is dependent on private friends or on introduction to a club. For information as to current sporting events he should consult the 'Sportsman' or 'Sporting Life.'

**Angling** for trout and coarse fish (pike, carp, barbel, chub, bream, tench, perch, roach, and dace) is obtainable anywhere on the *Thames* above Richmond, except in a few private waters. The *Lea*, above Ponder's End (p. 486), also affords good coarse-fishing (apply at the inns; small fee). Comp. the 'Angler's Guide.'

**Aquatics.** The *Oxford and Cambridge Boat Race*, usually rowed shortly before Easter between Putney and Mortlake (4½ m.; comp. p.

456), is the chief event of the rowing year and attracts enormous crowds. The ordinary spectators line the banks of the river or pay for a position on an anchored barge (1/ or more), a pier (2/6), the L. & S.W.R. bridge at Barnes (adm. 10/, with railway ticket from Waterloo), or other point of vantage; those with influence secure a place on the umpire's launch or on one of the University launches that follow the race. Oxford's colours are dark-blue, Cambridge's light-blue. The University race was first rowed in 1829 and has been an annual fixture since 1856. Oxford has won 38 times, Cambridge 33. In 1877 the race was a dead-heat. No race was held in 1915-19. The best time was 18 min. 29 sec. in 1911. — *Henley Regatta*, the premier Thames regatta and a gay and fashionable gathering, is held early in July (see the *Blue Guide to England*); other attractive regattas, of minor importance, are held at various riverside resorts in July and August. — *Doggett's Coat and Badge*, presented in 1715 by Thomas Doggett, an actor, is rowed for annually by Thames watermen on Aug. 1st. The course is from London Bridge to Chelsea (5 m.). — The *Wingfield Sculls* (Amateur Championship) is rowed between Putney and Mortlake (in July).

Rowing-boats may be hired on the lakes in various London parks, but boating excursions on the *Thames* are infinitely more interesting. For these it is usual to take the train to some riverside town. The favourite reach of the Thames within easy distance of London is between Richmond and Hampton Court, and on fine Sat. afternoons and Sundays in summer this portion of the river is thronged with pleasure-boats. Higher up the river is less crowded and still more picturesque, but a long day is necessary for a visit to such famous beauty-spots as Maidenhead, Cookham, Marlow, Sonning, Pangbourne, and Goring. Rowing-boats, punts, canoes, sailing-boats, and motor-launches may be hired anywhere, at varying rates (previous bargain essential). The best punting waters are at Staines, Maidenhead, and Streatley. Small boats proceeding upstream keep near the bank to escape the current; going downstream, they keep more in the middle of the river, and pass outside boats coming up. Rowing-boats must give way to sailing-boats and steamers. Small boats may pass through the locks or over the rollers (fee in either case 3d., including the return journey); in the locks keep as close as possible to the sides and well clear of the gates. A picnic on the river may be combined with a visit to one of the regattas (see above). River steamers, see Rte. 51. — Yacht-races are held at the mouth of the Thames by the *Royal Thames Yacht Club* and others. Motor-boat races are organized by the *Motor Boat Club*.

Archery is practised chiefly at the grounds of the *Royal Toxophilite Society* in Regent's Park (p. 175), which was founded in 1781.

Athletics are governed by the *Amateur Athletic Association* (founded in 1880), 10 John St., Adelphi, W.C. The championships, open to amateurs of all nations, are generally held on the first Sat. in July at Stamford Bridge (p. 433), the headquarters of the London Athletic Club and the chief venue for all kinds of athletic meetings. The Oxford and Cambridge contests are held at Queen's Club (p. 431) generally on the day before the boat-race (see above). The Oxford and Cambridge Cross Country Race (in Dec.) starts from Roehampton (p. 469).

Aviation. Passenger flights in aeroplanes may be had at *Croydon* (London Terminal Aerodrome, p. 322), *Henlow* (London Aerodrome, p. 171), and *Northolt* (p. 489). The charges per person are from 10/6. A popular feature is the inclusion, at an extra fee of one or two guineas, of various tricks or 'stunts,' such as loops, spins, rolls, etc. In all cases suitable flying costume is provided. Taxiplanes for special journeys may be hired (comp. p. 2). The principal competitions usually start at the London Aerodrome. There are flying schools at Northolt and Hendon. Air services to the Continent, see p. 2; air mails, see p. 28. — The balloon-races of the Royal Aero Club (p. 46) start at *Hurlingham* (p. 433).

Badminton is played indoors in winter by numerous clubs in halls or gymnasias. The London Championships are usually decided at the Logan Club, Kensington, the All-England Open Championships at the Royal Horticultural Hall (Westminster).

**Billiards.** The chief professional matches are played at *Thurston's*, 45 Leicester Square, *New Burroughes Hall*, 48 St. James's St., and *Old Burroughes Hall*, 13 Soho Square (adm. 2/, 3/, 5/). Players will find the best tables at the clubs (p. 45) and the large hotels. The usual charge at public billiard rooms is 2/ per hour or 1/ per hundred, with a tip to the marker.

**Boxing.** Professional boxing is controlled by the *National Sporting Club* (p. 46), where contests take place (Mon.) weekly in winter (tickets of admission obtainable only through a member). The chief public boxing-halls are *The Ring*, Blackfriars Road, S.E., and the *Holborn Stadium*, 85 High Holborn; matches take place also at *Olympia* (p. 431). The governing body for amateurs is the *Amateur Boxing Association*, 4 Aldgate High St.; the amateur championships are held shortly before Easter. The *Public Schools Championships* are decided at the Polytechnic (p. 165) in spring.

**Chess** is played at many cafés and restaurants in the City. The leading clubs are the *St. George's Chess Club*, 20 Hanover Square, the *City of London Chess Club*, 7 Grocers' Hall Court, Poultry, E.C., and the *Gambit Club*, 3 Budge Row, E.C. 4. There are 'Chess Circles' in several of the ordinary clubs (p. 4).

**Cricket.** The cricket season begins in May. The *Marylebone Cricket Club* (M.C.C.), the governing body, has its headquarters at *Lord's*, St. John's Wood Road (p. 172), where the Middlesex County and other important matches are played (adm. from 6d. to 2/6, according to the importance of the match). The Eton and Harrow and the Oxford and Cambridge matches here in July are notable events in the social season. The 'Test Matches' between England and visiting teams from Australia or South Africa (one of which is always played at Lord's) attract enormous crowds. 'Gentlemen v. Players' is another time-honoured fixture. The Surrey County matches are played at *Kennington Oval* (p. 322). The Essex County ground is at *Leyton* (p. 484). Kent sometimes plays at the *Rectory Field*, Blackheath (p. 445). A first-class cricket match lasts for three days, usually beginning about noon each day. There are many good clubs (such as Hampstead, Streatham, and Richmond) that play inter-club matches on their own grounds, and cricket of a humbler nature is common in the public parks.

**Croquet.** The championships arranged by the *Croquet Association* (4 Southampton Row) take place at Roehampton Club (p. 469) about the end of June.

**Cycling.** The environs of London include some charming country, with excellent roads. The main roads, however, especially on Sat. and Sun., are apt to be crowded with dust-raising motors. Cyclists are advised to take a train for some distance out of London (bicycle-ticket 9d. per 25 m.) to avoid the suburban traffic, and then to keep as far as possible to the by-roads. The rule of the road is to keep to the left and overtake on the right. Cycles must carry a white lamp in front and a red lamp in the rear; lighting-up time is half-an-hour after sunset. The *Cyclists' Touring Club* (280 Euston Road, N.W.) has a useful information bureau, and members (subscription 6/) are entitled to reduced prices at certain hotels. There are cycle-racing tracks at Crystal Palace and Herne Hill. The chief racing body is the *National Cyclists' Union*, 27 Chancery Lane.

**Fencing** is practised at the *Sword Club*, 1A Tenterden St., Hanover Square, W., and at the *London Fencing Club*, 7 Cleveland Row, St. James's, S.W. The Foil and Epée championships are usually held in London.

**Football** is played mainly on Sat. afternoons from Sept. to April. The chief professional clubs in London under the Association code ('Soccer') are Chelsea (Stamford Bridge, p. 433), Tottenham Hotspur (Tottenham High Road, N.), Woolwich Arsenal (Highbury, N.), Clapton Orient (Millfields Road, Homerton, E.), Fulham (Craven Cottage, S.W.), Millwall (New Cross, S.E.), Queen's Park Rangers (Park Royal, W.), West Ham United (Upton Park, E.), and Crystal Palace (p. 452). The final cup-tie takes place in April before a crowd of 100,000 spectators. — Rugby Football ('Rugger') is played exclusively by amateurs,

the chief clubs being the Harlequins (Twickenham, where international matches are played), Blackheath (Rectory Field, S.E.), Richmond (Athletic Ground), London Scottish, and Rosslyn Park (both in Old Deer Park, Richmond). — The Oxford and Cambridge matches take place at Queen's Club (p. 431; in Dec.).

**Golf** is played all the year round on numerous courses near London. At most of these introduction by a member is essential, but at some of the smaller clubs members of recognized golf clubs are allowed to play on payment of a green-fee. There is a public golf-course at Chingford (p. 484; 1/ per round), and practice is allowed in the early morning at Hampstead Heath and Tooting Bec Common. The public are allowed to play over the golf-course on Mitcham Common after registering with the clerk to the conservators, 4 High St., Croydon; also on Wimbledon Common.

**Hockey** is played, both by men and women, in innumerable clubs. International and University matches are played.

**Horse Racing.** The flat-racing season lasts from April to October; in winter hurdle-racing and steeple-chasing prevail. The chief event of the year is the *Derby*, run at Epsom (about 14 m. from London) on the last Wed. in May or the first Wed. in June. The enormous and animated crowds that assemble on Epsom Downs on this occasion afford a unique spectacle. The race, instituted by the Earl of Derby in 1780, is open to three-year-old colts and fillies (the latter allowed 3 lb.). The course is 1½ m. long (covered in 2 min. 34½ sec. by Spion Kop in 1920) and the value of the stakes is about £6500. The *Oaks* (£5000), run two days later, is for three-year-old fillies. There are two stations on the course: *Tattenham Corner*, reached from Charing Cross, and *Epsom Downs*, reached from Victoria (L.B. & S.C.R.). *Epsom* station is reached either from Victoria or from Waterloo. But to see the characteristic sights of Derby Day the visitor must go down to Epsom by road. A motor-car for the day may be hired for about 4 or 5 guineas (taxi-cabs often for less), a motor-omnibus for a large party for 6 guineas (see p. 24). Single seats on an omnibus or brake may be obtained for 40/-, including luncheon. In 1915-18 the race was run at Newmarket. — A fortnight after the Derby begins *Ascot Week*, at *Ascot Heath*, near Windsor. This meeting is a high society function, famous for the display of new and fashionable frocks. The chief day is Thursday (Gold Cup Day), when Royalty usually drives up the course in state, attended by the master and huntsmen of the Royal Buckhounds. Ascot is reached by train from Waterloo (29 m.) or by carriage from Windsor. Application for admission to the Royal Enclosure is made direct to the Lord Chamberlain by letter. — Stalls for Ascot and Epsom may be obtained from Ashton & Mitchell, 33 Old Bond St. Tattersall's Ring (20/-; no ladies admitted) is the best place for seeing at all meetings. — Other race-meetings that may be conveniently visited from London are held at *Newmarket* (the headquarters of racing), *Goodwood*, *Newbury*, *Sandown Park* (Grand Military Meeting), *Kempton Park*, *Hurst Park*, *Gatwick*, *Alexandra Park*, *Lingfield*, and *Greenford Driving Park* (trotting races), at Ealing.

**Lacrosse**, the national game of Canada, is played by a few clubs in London. This is a popular game for ladies, and the international matches between England, Scotland, and Wales are well worth watching.

**Lawn Tennis** is played in summer mostly on grass, in winter on hard courts and covered courts. The controlling body is the *Lawn Tennis Association* (49 Queen Victoria St., E.C.). The premier club is the *All-England Lawn Tennis Club*, at Wimbledon; and the championship of the world on grass, attracting players of every nationality, is held there towards the end of June (adm. 2/6). The covered court championship is played at Queen's Club (p. 431) in April, and there is another championship at Dulwich. There are hard courts also at Norwood, the Drive Club at Fulham, Ranelagh, Roehampton, the Royal Botanic Gardens, etc. Tournaments on grass courts are held in summer at Queen's Club, Roehampton, Surbiton, Chiswick Park, and many other clubs. Public

tennis-courts are to be found in some of the London Parks and commons, but these are usually much inferior to club or private courts.

**Motoring.** Motor-cars and motor-cycles entering the United Kingdom are subject to a customs-duty of 33½ per cent on the declared value. The owner, on landing, may deposit the amount with the British customs authorities and, on declaring his intention of making a temporary stay, will receive a receipt entitling him to repayment of the duty, provided that his vehicle has been re-exported within one year. The foreign or colonial motorist may deposit the amount of the duty with the motor association of his own country (or, if a member, with the Automobile Association, see below) in return for a 'carnet' or 'triptyque,' the amount of the duty being refunded when he quits the country. If the foreign motorist lands without an 'international travelling pass,' he must register his car at the nearest registration-office (town-halls at Liverpool, Southampton, Plymouth, Canterbury, etc., or at the offices of the clerks to the various county-councils; fee £1 for motor-car, 5/ for motor-cycle), carry British number-plates, and take out a British licence to drive (5/). The possession of an 'international pass' (obtained through his association at home) exempts the motorist from these conditions, but he must carry his foreign number and a plate showing his country of origin, and obtain a temporary driving permit from the customs-officer (free of charge); if he has a male chauffeur, he must also take out a male servant's licence (15/; obtainable at any post office). The 'international pass' cannot be obtained in the United States or the chief British Colonies; and motorists from these countries need not obtain one in England, unless they intend to proceed to the Continent. An annual tax of £1 per unit of horse-power is levied on motor-cars and of 30/ on motor-bicycles (£3 if over 200 lb. weight), with 20/ extra for a trailer or side-car. Motor-tricycles pay £4. Visiting motorists have four months' exemption from these taxes.

The interests of motorists in Great Britain are protected by the *Automobile Association & Motor Union*, 66 Whitcomb St., W.C., which provides its members with information connected with touring and hotels, erects signs for motorists all over the country, etc. The *Royal Automobile Club* (p. 46) offers similar advantages to its members or associate members. The driver of a motor-car in Great Britain must be over 17 years of age and must hold a licence (5/), for which, however, no examination is required. The maximum legal speed is 20 m. per hour, and 'driving to the common danger' is also forbidden. Special speed-limits, e.g. in the London parks, are denoted by a white circle with the speed-limit below. A red triangle denotes a dangerous corner or hill. Motor-cars must carry two lamps showing a white light in front and a red light to the rear, and also a lamp to illuminate the back number-plate. They must exhibit also a card with the owner's name and address. The rule of the road is to keep to the left and overtake on the right. — There is a motor-racing track at *Brooklands*, Weybridge, Surrey.

The main roads leading out of London are indicated on our Map of the Environs, before the title-page.

**Polo** is one of the fashionable attractions of the London Season. The Champion Cup and the Inter-Regimental Tournament are played at *Hurlingham* (p. 433), the headquarters of the game. Visitors to both are admitted by invitation or by member's voucher. The public are admitted on certain dates (advertised in the 'Morning Post'). The international matches with America also take place at Hurlingham (in 1921 on June 18th, 22nd, & 25th; tickets from A. G. Hays, 28 Old Bond St. and 80 Cornhill). Other polo-grounds are at *Ranelagh* (p. 469), *Roehampton* (p. 469), and *Wimbledon Park* (p. 458).

**Rackets, Squash Rackets, and Tennis** are played at *Queen's Club* (p. 431), *Prince's Club* (p. 144), and *Lord's* (p. 172). There are racket courts also at University College (p. 181) and Westminster School (p. 77). Squash courts are more numerous. As a rule players have to be introduced by members of the club, but tennis players may use the courts at Lord's when not wanted by a member. Visitors are admitted on payment to see the Amateur Tennis Championships at Queen's (end of April or beginning of May), the M.C.C. Tennis Events

at Lord's (in summer), the Amateur and Public Schools Racket Championships, and the Oxford and Cambridge Matches (all at Queen's), and the Military Racket Championships (Prince's). — Tennis players should certainly visit the tennis court at Hampton Court Palace (p. 467), the oldest in existence, built by Henry VIII. in 1530. This court is in the hands of the *Royal Court Tennis Club*, but is open to visitors.

**Rifle Shooting.** The competitions of the National Rifle Association are held in July at *Bisley* (Surrey), 1 m. to the N. of Brookwood Station, reached by train from Waterloo in about 1 hour. The contest for the King's Prize (£250 and gold medal) perhaps arouses most popular interest.

**Skating.** Winter in the S. of England is seldom cold enough to afford even a few days' skating. The London Skating Club meets on the pond within the grounds of the Toxophilite Society in Regent's Park (p. 175). Among easily accessible popular skating resorts are the Serpentine (p. 137), the lake in Regent's Park (p. 175), the ponds on Hampstead Heath (p. 437), the Long Water at Hampton Court (p. 467), the Pen Ponds in Richmond Park (p. 473), Wembley Park pond, and Ruislip Reservoir (p. 489). — Roller-skating rinks exist in many parts of London, though their popularity has been on the wane in recent years.

**Swimming.** Good municipal swimming-baths are to be found at the *Westminster Baths*, 34 Great Smith St. and 88 Buckingham Palace Road; *St. Marylebone Baths*, 181 Marylebone Road; *Holborn Baths*, Endell St., Bloomsbury; *Hampstead Baths*, 177 Finchley Road; *Chelsea Baths*, etc. Competitions and water-polo matches are held at some of these in summer. The swimming bath at the *Polytechnic* (p. 165) is open to the public (reserved for ladies on Fri.). Open-air swimming is practised in the Serpentine (see p. 139), where the Christmas morning handicap is a popular event, and in the lakes and baths in several of the parks and commons. The amateur championship of the Thames is held in July, from Kew to Putney (5 m.). The Oxford and Cambridge swimming match takes place at the Bath Club (p. 46) in June. — The *Royal Life-Saving Society* (8 Bayley St., W.C.) instructs as to the rescue of the drowning and awards certificates for proficiency.

## VIII. USEFUL ADDRESSES.

**Directories and Books of Reference.** Any required London address may be turned up in *Kelly's London Post Office Directory*, which may be consulted at hotels, restaurants, clubs, large shops, public-houses, and so on. Residential addresses may be found also in *Kelly's Royal Blue Book*, *Webster's Royal Red Book*, or *Boyle's Court Guide*; commercial addresses in the *City of London Year Book and Civic Directory* (Collingridge) or the *Business Directory*. The addresses of American residents (and other information useful to Americans) will be found in the *Anglo-American Year Book* (4 Trafalgar Square; 15/). — Particulars about people of eminence or social position are given in *Who's Who*.

*Whitaker's Almanack* and the *Statesman's Year Book* are both mines of information. Other useful 'annuals' are *Burke's*, *Debrett's*, *Whitaker's*, or *Dod's Peerage*, *Vachell's Parliamentary Companion*, *Dod's Parliamentary Companion*, *Debrett's House of Commons*, *Crookford's Clerical Directory*, the *Clergy List*, the *Medical Register*, the *Directory of Directors*, the *Literary Guide*, the *Universal Musical and Dramatic Directory*, the *Public School Year Book*, *Sell's Directory of Registered Telegraphic Addresses*, *Sell's World Press*, *Willing's Press Guide*, and the *Newspaper Press Directory*.

**Embassies, Legations, and Consulates.** In London ten of the Powers are represented by Ambassadors, the



others by Ministers Resident; all maintain Consulates-General.

*America (United States).* Ambassador, *Hon. George Harvey*, 4 Grosvenor Gardens, S.W. (office hours 11-3). — Consul-General, *Robert P. Skinner*, 18 Cavendish Square, W.

*Belgium.* Ambassador, *Baron Moncheur*, 35 Grosvenor Place, S.W. — Consulate, 37 Bedford Square, W.C.

*Brazil.* Ambassador, *Senhor Domicio da Gama*, 19 Upper Brook St., W. — Consulate, 20 South Place, E.C.

*France.* Ambassador, *Comte de Saint-Aulaire*, Albert Gate House, Hyde Park, S.W. — Consulate and Passport Office, 51 Bedford Square, W.C.

*Germany.* Ambassador, *Dr. Friedrich Sthamer*, 9 Carlton House Terrace, S.W. — Consulate, 9 Carlton House Terrace, S.W.

*Italy.* Ambassador, *Signor de Martino*, 20 Grosvenor Square, W. — Consulate, 44 Finsbury Square, E.C.

*Japan.* Ambassador, *Baron J. Hayashi*, 20 Grosvenor Square, W. — Consulate, 1 Broad St. Place, E.C.

*Russia.* Chargé d'Affaires, 44 Curzon St., W. — Consulate, 30 Bedford Square, W.C.

*Spain.* Ambassador, *Señor Don Merry del Val*, 1 Grosvenor Gardens, S.W. — Consulate, 47 Bloomsbury Square, W.C.

*Turkey.* Vacant.

*Argentina.* Legation, 2 Palace Gate, W. — Consulate, 121 Oxford St., W.

*Austria.* Legation, 18 Belgrave Square, S.W.

*Chili.* Legation, 22 Grosvenor Square, W. — Consulate, 94 Gracechurch St., E.C.

*China.* Legation, 49 Portland Place, W. — Consulate, 31 Eaton Square, S.W.

*Czecho-Slovakia.* Legation and Consulate, 8 Grosvenor Place, S.W.

*Denmark.* Legation, 29 Pont St., S.W. — Consulate, 8 Byward St., Great Tower St., E.C.

*Greece.* Legation, 51 Upper Brook St., W. — Consulate, 36 Gordon Square, W.C.

*Mexico.* Legation and Consulate, 2 Fenchurch Avenue, E.C.

*Netherlands.* Legation, 32 Green St., Park Lane, W. — Consulate, 28 Langham St., W.

*Norway.* Legation, 21 Cockspur St., S.W. — Consulate, 22 Great St. Helens, E.C.

*Persia.* Legation, 47 Bramham Gardens, S.W. — Consulate, 82 Victoria St., S.W.

*Peru.* Legation, 104 Victoria St., S.W. — Consulate, 31 Lombard St., E.C.

*Poland.* Legation, 45 Grosvenor Square, W. — Consulate, 2 Upper Montague St., W.C.

*Portugal.* Legation, 12 Gloucester Place, W. — Consulate, 12 Taviton St., W.C.

*Rumania.* Legation, 4 Cromwell Place, S.W. — Consulate, 3 Mincing Lane, E.C.

*Sweden.* Legation, 73 Portland Place, W. — Consulate, 329 High Holborn, W.C.

*Switzerland.* Legation, 32 Queen Anne St., W. — Consulate, 10 Upper Wimpole St., W.

*Yugo-Slavia.* Legation and Consulate, 195 Queen's Gate, S.W.

**Representatives of British Dominions.** The offices mentioned below are open usually from 10 a.m. to 4 p.m.

*Australia (Commonwealth of).* Mr. M. L. Shepherd, Australia House, Strand, W.C., Acting High Commissioner.

*Canada (Dominion of).* Hon. Sir George H. Perley, 19 Victoria St., S.W., High Commissioner.

Agents-General of Provinces. *Alberta*, 19 Victoria St.; *British Columbia*, Fred. C. Wade, 1 Regent St.; *New Brunswick*, 37 Southamp-ton St., Strand; *Nova Scotia*, John Howard, 57A Pall Mall; *Ontario*, Dr. J. C. Croelman, 163 Strand; *Prince Edward Island*, 19 Victoria St.; *Quebec*, Lt.-Col. J. P. Pelletier, 38 Kingsway.

*Crown Colonies.* Major Sir M. A. Cameron, Sir W. H. Mercer, and H. C. Thornton, 4 Millbank, S.W., Agents.

*India.* Sir William Meyer, 42 Grosvenor Gardens, S.W., High Commissioner.

*New South Wales.* Hon. Sir T. A. Coghlan, Australia House, W.C., Agent-General.

*New Zealand.* Hon. Sir James Allen, 413 Strand, W.C., High Commissioner.

*Queensland.* J. McEwan Hunter, 409 Strand, W.C., Agent-General.

*South Africa (Union of).* Sir Thomas Smart, 1, 2, & 3 Trafalgar Sq. (formerly Morley's Hotel).

*South Australia.* Sir Edward Lucas, Australia House, W.C., Agent-General.

*Tasmania.* Mr. A. H. Ashbolt, Australia House, W.C., Agent-General.

*Victoria.* Hon. Sir Peter McBride, Australia House, W.C., Agent-General.

*Western Australia.* Hon. Sir James Daniel Connolly, Savoy House, Strand, W.C., Agent-General.

**Imperial War Graves Commission** (Vice-Chairman, Gen. Sir Fabian Ware; Sec., Lord Arthur Browne), Baker St., W.1, and 19 Carlton House Terrace, S.W.1.

**League of Nations.** The London office of the League (the headquarters of which are in Geneva) is at 11 Waterloo Place (Trafalgar House).

**Banks.** In the following alphabetical list of banks those marked † are Private Banks, the others being Joint Stock Banks. Most of them have numerous branches in London, with the exception of some of the private banks, which have only a central office. Banks in London are open from 9 a.m. till 3 p.m., on Sat. till 12 midday. — Bank of England, see p. 264.

*Barclay's*, 54 Lombard St., 1 Pall Mall East, etc. — †*Baring Brothers*, 8 Bishopsgate. — †*Charles Hoare & Co.*, 37 Fleet St. — †*Child & Co.*, 1 Fleet St. — *Coutts & Co.*, 440 Strand and 15 Lombard St. — †*Cox & Co.*, 16 Charing Cross and 38 Lombard St. — †*Drummond*, 49 Charing Cross. — *Glyn, Mills, Currie, & Co.*, 67 Lombard St. — *Lloyd's*, 71 Lombard St., 16 St. James's St., etc. — *London County, Westminster, and Parr's*, 41 Lothbury, 1 St. James's Square, etc. — *London Joint City & Midland*, 5 Threadneedle St., 449 Strand, etc. — †*McGrigor & Co.*, 39 Panton St., Haymarket. — *National*, 13 Old Broad St., 9 Charing Cross, etc. — *National Provincial & Union Bank of England*, 15 Bishopsgate, 208 Piccadilly, etc. — †*Samuel, Montagu, & Co.*, 60 Old Broad St. — *Williams Deacon's*, 20 Birchin Lane, E.C., 2 Cockspur St., etc.

AMERICAN BANKS. *American Express Co.*, 84 Queen St., Cheapside, and 6 Haymarket, S.W. — *Baring*, see above. — *Brown, Shipley, & Co.*, Founder's Court, Lothbury, E.C., and 123 Pall Mall, S.W. — *Farmers' Loan & Trust Co.*, 26 Old Broad St., E.C., and 15 Cockspur St., S.W. — *First National Bank*, agents Samuel, Montagu, & Co. (see above). — *Morgan, Grenfell, & Co.*, 22 Old Broad St., E.C.

COLONIAL BANKS. *Anglo-South American Bank*, 62 Old Broad St., E.C. — *Australian Bank of Commerce*, 37 Threadneedle St., E.C. — *Bank of Australasia*, 4 Threadneedle St., E.C. — *Bank of British West Africa*, 17 Leadenhall St., E.C. — *Bank of Montreal*, 47 Threadneedle St., E.C., and 9 Waterloo Place, Pall Mall. — *Bank of New Zealand*, 1 Queen Victoria St., E.C. — *Canadian Bank of Commerce*, 2 Lombard St., E.C. — *Chartered Bank of India, Australia, and China*, 38 Bishopsgate St., E.C. — *Colonial Bank*, 29 Gracechurch St., E.C. — *Hongkong and Shanghai Banking Corporation*, 9 Gracechurch St., E.C. — *Standard Bank of South Africa*, 10 Clement's Lane, E.C. — *Yokohama Specie Bank*, 7 Bishopsgate, E.C.

**Clubs.** Social clubs have long played an important part in London life, and in the London clubs are represented all varieties of common interests—political, professional, literary, artistic, sporting, etc.—as well as very divergent degrees of luxury and comfort. To the visitor 'alone in London' membership of a club is a great boon; but, though the members of nearly every club may freely entertain their friends (now, in most cases, including ladies) in the clubhouse, the practice of electing temporary honorary members has made little headway. By 'Clubland' is generally understood the neighbourhood of Pall Mall and St. James's St. (comp. Rte. 8), where most of the most palatial club-houses are situated, but there are also many good clubs in the W. part of Piccadilly. Subscriptions to London clubs range from one to fifteen guineas, the entrance-fees from one to seventy-five guineas. Country members are admitted for less. Club-servants should not be tipped.

*Aero Club*, Royal, 3 Clifford St., New Bond St. — *Albemarle*, 37 Dover St., for ladies and gentlemen. — *Almack's*, 1 Hyde Park Place, W. — *Alpine*, 23 Savile Row, W. — *American*, 95 Piccadilly. — *Anglo-Belgian*, Bolton St., W. — *Argentine*, 1 Hamilton Place, Piccadilly, W. — *Army & Navy* (p. 118), 36 Pall Mall, W. — *Arthur's*, 69 St. James's St., W. — *Arts*, 40 Dover St., Piccadilly. — *Athenæum* (p. 117), 107 Pall Mall, the leading literary and learned club. Distinguished strangers are sometimes elected honorary members for the period of their stay in London. — *Authors'*, 2 Whitehall Court. — *Automobile Club*, Royal (p. 119), 89 Pall Mall.

*Bachelors'*, 8 Hamilton Place. — *Badminton*, 100 Piccadilly, a sporting club. — *Baldwin*, 10 Bolton St., for card-players. — *Bath*, 34 Dover St. (men's entrance) and 16 Berkeley St. (ladies' entrance), a social club with a swimming-bath (2000 members, of whom 500 are ladies). — *Beefsteak*, 9 Green St., W.C., a social and dining club. — *Boodle's* (p. 123), 28 St. James's St., chiefly for country gentlemen. — *British Empire*, 12 St. James's Square, for imperialists. — *Brooks's* (p. 122), 60 St. James's St., Liberal (Whig). — *Burlington Fine Arts* (p. 127), 17 Savile Row.

*Caledonian* (p. 119), 33 St. James's Square, for Scotsmen. — *Carlton* (p. 118), 94 Pall Mall, the premier Conservative club. — *Cavalry*, 127 Piccadilly. — *Cavendish*, 119 Piccadilly. — *Chelsea Arts Club*, 143 Church St., Chelsea. — *City Carlton*, 24 St. Swithin's Lane, E.C., Conservative. — *City of London*, 19 Old Broad St., E.C. — *Cocoa Tree* (p. 122), 64 St. James's St. — *Conservative* (p. 122), 74 St. James's St. — *Constitutional*, 28 Northumberland Av., W.C., Conservative.

*Devonshire* (p. 123), 50 St. James's St., Liberal.

*East India United Service* (p. 119), 16 St. James's Square, for officers of the Indian military and civil services and of the army and navy. — *Eccentric*, 11 Ryder St., St. James's, dramatic and artistic.

*Garrick* (p. 203), 15 Garrick St., Covent Garden, for actors and literary men. — *Green Room*, 46 Leicester Square, dramatic, literary, and artistic. — *Gresham*, 15 Abchurch Lane, King William St., E.C. — *Guards'* 43 Brook St., for past and present officers of the Guards.

*Junior Army and Navy*, Horse Guards Avenue, Whitehall. — *Junior Athenæum* (p. 129), 116 Piccadilly. — *Junior Carlton* (p. 118), 30 Pall Mall, Conservative. — *Junior Constitutional*, 101 Piccadilly, Conservative. — *Junior Naval and Military*, 96 Piccadilly. — *Junior United Service*, 11 Charles St., St. James's.

*London Country Club*, Hendon, with golf-course, tennis-courts, etc.

*Marlborough* (p. 120), 52 Pall Mall.

*National*, 12 Queen Anne's Gate, Protestant. — *National Liberal*, Whitehall Place, a leading Liberal club. — *National Sporting*, 43 King St., Covent Garden. — *Naval and Military* (p. 129), 94 Piccadilly. — *New Oxford and Cambridge*, 68 Pall Mall. — *New University*, 57 St. James's St.

*Oriental*, 18 Hanover Square. — *Orleans*, 29 King St., St. James's. — *Over-Seas*, General Buildings, Aldwych, established in 1910 with the object of promoting the unity of British subjects all over the world. — *Oxford and Cambridge* (p. 120), 71 Pall Mall.

*Portland*, 9 St. James's Square, for card-players. — *Fratt's*, 14 Park Place, S.W. — *Press*, St. Bride's House, Salisbury Square, E.C. — *Primrose*, 4 Park Place, Conservative.

*Reform* (p. 118), 104 Pall Mall, the premier Liberal club. — *Road*, 39 Coventry St., for motorists. — *Royal Air Force*, 128 Piccadilly. — *Royal Societies* (p. 122), 63 St. James's St., for members of learned societies.

*St. James's* (p. 129), 106 Piccadilly, for the diplomatic service. — *St. Stephen's*, 1 Bridge St., Westminster, Conservative. — *Savage*, 6 Adelphi Terrace, for literature, art, music, drama, and science. — *Savile*, 107 Piccadilly, for literature, art, and the drama. — *Services* (p. 160), 19 Stratford Place, W. ('ladies' section' at No. 17). — *Sesame*, 28 Dover St., for ladies and gentlemen. — *Sports'* (p. 119), 8 St. James's Square.

*Thames Yacht Club*, Royal (p. 129), 80 Piccadilly. — *Thatched House* (p. 122), 86 St. James's St., social. — *Travellers'* (p. 118), 106 Pall Mall. — *Turf*, 85 Piccadilly, for card-players.

*Union* (p. 65), Trafalgar Square (W. side). — *United Service* (p. 117), 116 Pall Mall. — *United University*, 1 Suffolk St., Pall Mall East.

*Wellington*, 17 Grosvenor Place. — *White's* (p. 123), 37 St. James's St. — *Windham*, 13 St. James's Square.

The *Royal Colonial Institute* (p. 65), 18 Northumberland Avenue, serves many of the purposes of a club. — The *English-Speaking Union* (Trafalgar Buildings, 1 Charing Cross; sec., Major Evelyn Wrench, C.M.G.) offers many advantages to strangers without private friends in London. — The *American University Union* is at 50 Russell Square (Director, Dr. G. E. MacLean). — The *Institut Français du Royaume Uni* (p. 143), 1-7 Cromwell Gardens, S.W.1, organizes receptions and lectures by eminent Frenchmen (annual subscription £5 5/; single adm. 12/6).

**Ladies' Clubs.** *Alexandra*, 12 Grosvenor St. — *American Women's Club*, 41 Hertford St., W. — *Empress*, 35 Dover St. — *Forum*, 6 Grosvenor Place, S.W. — *Halcyon*, 13 Cork St., W. — *Ladies' Athenæum*, 32 Dover St. — *Ladies' Empire*, 69 Grosvenor St. — *Ladies' Imperial*, 17 Dover St., Conservative. — *Ladies' Park*, 32 Knightsbridge. — *Lyceum*, 138 Piccadilly, artistic and literary. — *New Century*, Hay Hill, Berkeley Square. — *New Victorian*, 30A Sackville St. — *Pioneer*, 12 Cavendish Place, temperance. — *Three Arts*, 19A Marylebone Road. — *University*, 2 Audley Square, W. — *Victoria*, 36 Grosvenor Place, S.W. — *Writers'*, 10 Norfolk St.

The *Albemarle*, *Bath*, and *Sesame Clubs* are for both ladies and gentlemen, and the *Services Club* has a ladies' section; see p. 46.

**Libraries.** Practically all the London municipal boroughs now possess *Free Public Libraries*, where newspapers, magazines, and books of reference may be consulted by anyone free of charge. Books for home-reading may be borrowed by local ratepayers or residents recommended by such ratepayers. These libraries are open all day, sometimes till 10 or 11 p.m., and many of them are open also on Sun. afternoons or evenings.

The most central of these is *St. Martin's Library*, in St. Martin's Lane (p. 66). The *Guildhall Library* (p. 254) serves as the free public library of the City (foreign newspapers and directories; books not lent out). Other *Free Public Reading Rooms* will be found at the *Bishopsgate Institute* (p. 282; foreign papers), the *Patent Office Library* (p. 220; technical and scientific newspapers and journals), the *Cripplegate Institute* (Golden Lane, E.C.), and the *Lambeth Palace Library* (p. 317; theological). The Borough Libraries of *Chelsea* (p. 156) and *Kensington* (p. 149) are comprehensive. The *St. Bride Foundation Institute* (p. 201) has a free reference library with a circulation department.

The following also are free libraries, in the sense that no charge is made; but readers require some form of introduction and guarantee of their claim to the privilege.

*British Museum Reading Room* (p. 352); *Dr. Williams's Library* (p. 183; free to readers on the guarantee of two responsible parties; 70,000 vols., largely theological); *British Library of Political Science*, Clare Market (300,000 vols. and pamphlets; apply to Director of London School of Economics, p. 207); *Imperial Institute Reference Library* (p. 146; open 10 to 5.30 for genuine inquirers); *Royal Colonial Institute* (p. 65; introd. through a member); *Sion College* (p. 238; for clergymen).

The various learned societies, educational institutions, museums, legal corporations, and technical societies, also possess libraries which genuine students are generally allowed to make use of on satisfactory introduction. Christian scientists will find reading rooms at 7 Curzon St., 315 Oxford St., 41 Brompton Road, and 15 Cheapside. Roman Catholics may find the *Catholic Reference Library and Reading Room* useful (92 Victoria St.; fee from 2/ a month, 6d. per day). The library of the *School of Oriental Studies* (p. 270) may be used for a fee of 21/ per session.

THE LONDON LIBRARY, 14 St. James's Square, founded in 1841 by Thomas Carlyle and others, is the leading subscription library of London and contains a very valuable

collection of books (c. 300,000 vols. ; librarian, *Dr. Hagberg Wright*; sub-librarian, *Mr. C. J. Purnell*; subscription £3 3/; entrance fee £3 3/; introduction through a member necessary). Town subscribers are entitled to ten vols. at a time, country subscribers to fifteen.

The chief CIRCULATING LIBRARIES are the following :—

*Mudie's Select Library*, 30 New Oxford St., with branches at 132 Kensington High St. and 48 Queen Victoria St. (minimum subscription 3/6 per month); *Times Book Club*, 380 Oxford St. (minimum subscription 9/6 per quarter); *W. H. Smith & Son*, Portugal St., with branches throughout London (minimum subscription 4/ per quarter); *Rolandi*, 43 Berners St., Oxford St. (foreign books; subs. from 4/ per month for 2 vols.); *Day's Library*, 96 Mount St. (from £1 per quarter for 4 vols.); *Lewis's Medical and Scientific Library*, 136 Gower St. (subs. from 7/ per quarter); *Boot's Booklovers' Library*, 29 Farringdon Road and 182 Regent St., with numerous branches (from 3/6 per quarter). — *Russian Library*, 116 New Oxford St.

ESPERANTO. The headquarters of the *British Esperanto Association*, at 17 Hart St., Bloomsbury, include a library and reading room. La sidejo de la Brita Esperantista Asocio kaj de la Universala Esperanto Asocio troviĝas ĉe 17 Hart Street, Bloomsbury, W.C. (apud a Brita Muzeo), kie troviĝas Esperanta Biblioteko kaj komforta Legocam'ro. Oni kore akceptas vizitantojn kaj donas informojn ĉiutage 9.30 6.0 (sabate ĝis 1.0). *Esperanta Diservo* oka as la duan dimanĉon de ĉiu monato en Harecourt Church, St. Paul's Road, Canonbury, 3.15.

**Bookshops** abound in every part of London, the largest stocks and most expensive editions usually in the West End.

*Bain*, 14 King William St., W.C.; *Batsford*, 94 High Holborn (art); *Bickers*, 15 Charles St., St. James's; *Bumpus*, 350 Oxford St.; *Burns & Oates*, 28 Orchard St. (Roman Catholic books); *Denny*, 147 Strand; *Hatchard*, 187 Piccadilly; *Jones & Evans*, 77 Queen St., Cheapside; *Lamley*, 1 Exhibition Road, S.W.; *Lewis*, 136 Gower St. (scientific & educational); *Mudie*, 30 New Oxford St., etc.; *Hugh Rees Ltd.*, 5 Regent St.; *Sifton & Praed*, 67 St. James's St. (also maps); *W. H. Smith & Son*, 11 Kingsway, 62 Kensington High St., etc.; *Sotheran*, 43 Piccadilly and 140 Strand; *Stanford*, 12 Long Acre (geographical books and maps); *Stoneham*, 308 High Holborn, 79 Cheapside, 23 Ludgate Hill, 9 Old Broad St., etc.; *Times Book Club*, 376 Oxford St.; *Truslove & Hanson*, 6A Sloane St., 153 Oxford St., and 14A Clifford St. (with the 'London Literary Lounge,' where new books may be inspected without obligation to purchase); *Alfred Wilson*, 18 Gracechurch St. — **Foreign Books.** *Dulau*, 34-36 Margaret St.; *Hachette* (publishers of the French edition of this Handbook), 18 King William St., Strand; *Librairie Française*, 16 Wardour St.; *London Foreign Book Co.*, 2 Langham Place; *Luzac*, 46 Great Russell St.; *Rolandi*, 43 Berners St.; *Williams & Norgate*, 14 Henrietta St., Covent Garden. — **Second-hand-Books.** *Brown*, 119 Queen's Road, Bayswater; *Dobell*, 54 & 77, Foyle, 121, Hill, 70 Charing Cross Road (and others in the same street); *Ellis, Holdsworth, & Smith*, 29 New Bond St.; *Edwards*, 83A High St., Marylebone; *Glaisher*, 265 High Holborn; *Hollings*, 17 Great Turnstile, Holborn; *Magg Bros.*, 34 Conduit St.; *Myers*, 59 High Holborn; *Pickering & Chatto*, 40 Panton St.; *Quaritch*, 11 Grafton St. (an old and noted firm); *Sabin*, 172 New Bond St. (rare and valuable books); *Sotheran*, see above (another old house); *Spencer*, 27 New Oxford St.; *Stevens, Son, & Stiles*, 39 Great Russell St. — Interesting second-hand books may sometimes be picked up also on the stalls in Farringdon Road, Shoreditch, Whitechapel Road, Portobello Road, Lambeth Lower Marsh, and the Metropolitan Cattle Market, Caledonian Road (p. 188). — The chief *Book Auctions* take place at *Sotheby's* (35 New Bond Street) and *Hodgson's* (115 Chancery Lane).

The so-called '*Poetry Bookshop*' (Harold Monroe, 35 Devonshire St., Theobald's Road) gets its sobriquet from the fact that poets give readings of their own verse here from time to time.

**Newspapers.** The daily papers are sold in the streets, at most railway stations, and at all newsagents' shops; the weekly and monthly periodicals are on sale at the principal stations and at many bookshops, and may be ordered at the others. — The *London Gazette*, dating from 1665, is the oldest newspaper still published (weekly; 1/). It is a Government organ, and consists mainly of official and legal announcements. The *Public Ledger* (founded in 1759), to which Goldsmith contributed his 'Citizen of the World' papers, still survives in name (daily 3½d., Sat. 4d.). The following is a selection of the principal newspapers and periodicals.

**MORNING PAPERS.** Conservative and Unionist: *The Times* (3d.), at one time nominally independent of party, was founded in 1785. A weekly edition, with a summary of the week's news, is published on Fri. (6d.), and numerous supplements are issued also. — *Morning Post* (2d.; founded in 1772), chief paper for fashionable intelligence; *Daily Telegraph* (2d.), a favourite advertising medium; *Daily Express* (1d.); *Daily Mail* (1d.). — Liberal: *Westminster Gazette* (2d.); *Daily News* (1d.); *Daily Chronicle* (1d.). — Socialist: *Daily Herald* (2d.). — Illustrated: *Daily Graphic* (1d.); *Daily Mirror* (1d.); *Daily Sketch* (1d.). — Sporting: *Sportsman* (2d.); *Sporting Life* (2d.). — Financial: *Financial News* (2d.); *Financial Times* (2d.).

**EVENING PAPERS.** Liberal: *Star* (1d.). — Conservative: *Evening Standard* (1d.); *Pall Mall Gazette & Globe* (1d.); *Evening News* (1d.).

**SUNDAY PAPERS.** *Observer* (2d.); *Sunday Times* (2d.); *National News* (2d.); *Referee* (2d.), dramatic and sporting, beloved of the typical Londoner; *Weekly Dispatch* (2d.); *News of the World* (2d.); *Sunday Express* (2d.); *Lloyd's Weekly News* (2d.); *Reynold's* (1½d.); *The People* (2d.); *Sunday Evening Telegram* (2d.). — Illustrated: *Sunday Pictorial* (2d.); *Sunday Herald* (2d.); *Sunday Illustrated* (2d.).

**WEEKLY PAPERS.** Reviews: *The Times Literary Supplement* (6d.); *Spectator* (9d.); *New Statesman* (6d.); *Saturday Review* (6d.); *Nation & Athenæum* (9d.); *New Witness* (1/); *Outlook* (6d.); *Everyman* (3d.); *Notes & Queries* (6d.). — Illustrated: *Illustrated London News* (1/; founded in 1842); *Graphic* (1/); *Sketch* (1/); *Sphere* (1/); *Tatler* (1/); *Bystander* (1/); *Country Life* (1/); *John o' London's Weekly* (2d.); *Time & Tide* (4d.). For Ladies: *Queen* (1/); *Eve, the Ladies' Pictorial* (1/); *Lady* (6d.); *Gentlewoman* (6d.). — Humorous: *Punch* (6d.), founded in 1841, has become a national institution and is a model of wit and humour without vulgarity. — Labour and Socialist: *New Age* (7d.); *Clarion* (3d.). — Society: *Truth* (9d.); *World* (8d.). — Financial: *Economist* (1/); *Statist* (6d.); *Common Sense* (6d.). — Theatrical: *Era* (4d.); *Stage* (4d.). — Sporting: *Field* (1/); *Ladies' Field* (1/). — Medical: *Lancet* (1/); *British Medical Journal* (1/). — Church Papers: *Guardian* (3d.), *Church Times* (2d.), organs of the Church of England; *British Weekly* (2d.), Nonconformist; *Tablet* (6d.), Roman Catholic; *Jewish Chronicle* (4d.). Service Papers: *United Service Gazette* (6d.); *Army & Navy Gazette* (6d.).

**MONTHLY PERIODICALS.** Reviews: *Fortnightly Review* (4/); *Contemporary Review* (3/6); *Nineteenth Century* (4/); *London Mercury* (3/); *National Review* (3/); *English Review* (2/); *Bookman* (1/); *Review of Reviews* (1/); *Landmark* (1/6). Magazines: *Blackwood's* (2/6); *Cornhill* (1/6); *Strand* (1/); *Pearson's* (1/); *Chamber's Journal* (1/); *London* (1/); *Windsor* (1/); *Outward Bound* (1/). — Art Magazines: *Burlington Magazine* (2/6); *Studio* (2/); *Colour* (2/6); *Connoisseur* (2/). — Sporting: *Badminton Magazine* (1/6). — Education: *Journal of Education and School World* (8d.); *Educational Times* (9d.). — Music: *Musical Times* (6d.).

**QUARTERLIES.** *Edinburgh Review* (7/6); *Quarterly Review* (7/6), political and literary; *Hibbert Journal* (3/6), philosophical and theological; *Round Table* (5/), politics of the British Empire.

Many provincial, colonial, American, and foreign newspapers have representatives and offices in London. *Canada* (9d.; illus.) and the *Canadian Gazette* (6d.) are weekly journals devoted to Canadian interests. The *British Australasian* (9d.; weekly) plays a similar rôle for Australia and New Zealand, and *South Africa* (1/; weekly) for the African colonies. The headquarters of the *Associated Press of America* are at 24 Old Jewry, E.C., of the *Australian Press Association* at 10 Salisbury Sq., Fleet St., of the *New Zealand Associated Press* at 85 Fleet St., and of the *Canada Press Limited* at 24 Old Jewry.

**Shops.** The best-known shopping streets are Bond St., Regent St., Oxford St., and Piccadilly, the first of which may, perhaps, claim to be par excellence the street of the fashionable shop proper. Other very good shops are found near Knightsbridge and Sloane St., in Kensington High St., and (generally less expensive) in the City. Indeed, good shops are found in every respectable quarter of London. Certain streets are still connected with particular trades—as Oxford St. with drapers, Tottenham Court Road with furniture, and Charing Cross Road with second-hand books.

Prices are fixed, and bargaining is not usual, except (possibly) with dealers in antiques. American money is sometimes accepted at the larger shops, and prices are occasionally shown in dollars or francs as well as in British currency. Shops which do not announce their prices in the window are usually the most expensive. Most shops deliver parcels of reasonable value free of charge; if the parcels are sent 'cash on delivery,' the messengers are not allowed to leave them without payment. Most of the larger drapers hold half-yearly sales (usually in Jan. and July); bargains may often be picked up at such sales, but caution is required, as the reductions are not always genuine and goods of inferior quality are sometimes stocked simply for sale purposes.

No attempt is here made to give a systematic list of London shops, but we mention a few of the noted shops for articles of dress, as well as a few more modest establishments which may be safely recommended.

The foreign visitor will be well advised to consult a London friend, especially on the choice of a dressmaker or tailor. Most articles of dress are cheaper than in America or the Colonies. All shops are closed on one afternoon each week (Sat. in the City and W. End; Wed. or Thurs. in the suburbs).

**Stores.** The huge 'Departmental Stores' or 'Universal Providers,' where every ordinary want of the traveller may be met on the premises, are often very convenient. Among the best known are *Selfridge's*, 398-429 Oxford St.; *Harrod's*, 87-135 Brompton Rd., S.W.; *W. & A. Teley's*, Queen's Road, Bayswater; *Barker's*, 42-50 and 63-97 Kensington High St., W.; *Shoolbred's*, 151-162 Tottenham Court Rd.; and *Gamage* (sport & general), 118-128 Holborn, E.C. Similar establishments, on a somewhat less extensive scale, are found in all the residential suburbs (e.g. the *Bon Marché* in Brixton). To the same category belong the so-called CO-OPERATIVE STORES, nominally catering for their members only, but now practically open to the general public. The chief of these are the *Army & Navy Co-operative Society* (permission to use a friend's number necessary), 105 Victoria St., S.W.; the *Civil Service Supply Association*, 136-142 Queen Victoria St., E.C., and 4 Bedford St., Strand; and the *Civil Service Co-operative Society*, 28 Haymarket.



The shops in the following lists are, for convenience, arranged in alphabetical order. It may, however, be noted that those of the highest *cachet* (and generally the most expensive) are found in Mayfair (comp. p. 131), and that prices and fashion decrease as we go from W. to E.

**Antique Dealers.** *Arts & Crafts Co.*, 13 Hampstead Road, N.W.; *Charles*, 27 Brook St.; *Basil Dighton*, 3 Savile Row; *Hammond & Cardew*, 84 York St., S.W.; *Isaacs*, 44 New Oxford St.; *Mallet*, 40 New Bond St.; *Parkenthorpe*, 79 Ebury St.; *Partridge*, 26 King St., St. James's; *Pratt*, 160 Brompton Road; *Slair & Andrew*, 25 Soho Square; *Wyburd*, 87 Wigmore St.

**Boot and Shoe Makers.** *American Shoe Co.*, 169 Regent St. and 113 Westbourne Grove; *Bariley*, 493 Oxford St. (hunting and military boots); *Burgess & Derooy*, 205 Regent St.; *Codner, Coombs, & Dobbie*, 15 Jermyn St.; *Dowie & Marshall*, 455 West Strand (hygienic boots); *Dunkley*, 13 Buckingham Palace Road; *Hall*, 370 Strand ('*pannus corium*' boots, sandals, etc.); *H. W. Hart*, 18 Craven Road, W.; *Hoby & Gullick*, 24 Pall Mall; *Holden*, 3 Harewood Place, Hanover Sq. ('*nature true*' boots); *Kelsey*, 482 Oxford Street; *Lilley & Skinner*, 226 Edgware Road, 63 Westbourne Grove, 27A Sloane St., 30 Newgate St., etc. (low prices); *Lobb*, 55 St. James's St.; *McAfee*, 38 Dover St.; *Manfield*, 16 Beak St., 125 New Bond St. (Waukenphast), 228 Piccadilly, 376 Strand, 307 High Holborn, etc.; *Maxwell*, 8 Dover St.; *Medwin*, 41 Sackville St.; *Daniel Neal*, 124 Kensington High St. and 68 Edgware Road (noted for children's boots); *Peal*, 487 Oxford St.; *Raoul*, 195 Regent St.; *Saxone*, 231 Regent St., 5 Coventry St., 145 Kensington High St., 11 Cheapside, etc.; *Thierry*, 70 Regent St. and 48 Gresham St.; *Tuczeł*, 15B Clifford St.; *Yapp*, 200, 201, & 207 Sloane St. — For ladies. *Box*, 45 Conduit St.; *Hook, Knowles, & Co.*, 65 New Bond St.; *Maxwell*, see above (ladies' country boots); *Sorosis* (Amer.), Regent House, Regent St., and 6 Cheapside; *Thierry*, *Yapp*, see above; *Winter*, 9 Sussex Place, S. Kensington.

**Drapers** (haberdashers, 'dry goods stores'). *Debenham & Freebody*, 17 Wigmore St.; *Derry & Toms*, 99 Kensington High St.; *Dickins & Jones*, 226 Regent St.; *Evans*, 290 Oxford St.; *Goodyers*, 174 Regent St. (Oriental goods); *Gorringe*, 49 Buckingham Palace Road; *Harvey, Nichols, & Co.*, 109 Knightsbridge; *Hitchcock*, 69 St. Paul's Churchyard; *Irish Linen Stores*, 112 New Bond St., 19 Brook St., and 71 Knightsbridge; *Jaeger*, 126 Regent St., 30 Sloane St., 456 Strand, 85 Cheapside, etc.; *Jay's*, 243 Regent St. (mourning goods); *Lewis*, 278 Oxford St.; *Liberty*, 142-150 & 208-222 Regent St. (art and Oriental goods); *Marshall & Snelgrove*, 334 Oxford St.; *Owen*, 12A Westbourne Grove, W.; *Peter Robinson*, 200 Oxford St. and 272-286 Regent St.; *Swan & Edgar*, 39 Regent St. and 9 Piccadilly; *Wallis*, 7 Holborn Circus; *Walpole*, 89 New Bond St. (Irish linen); *Whiffen*, 53 Wigmore St. (ladies' neckwear); *Woolland's*, 95 Knightsbridge.

**Dressmakers.** *Allan*, 59 New Bond St., W.; *Bradley's*, Chepstow Place, W.; *Goodwill*, 25 Alfred Place West, S. Kensington; *Jessie Hall*, 41 Curzon St., W.; *Hallé*, 48 Brook St.; *Lena*, 95 New Bond St., W.; *Lucile*, 23 Hanover Sq., W.; *Machinka*, 36 Dover St.; *Napoléon*, 20 Sussex Place, S. Kensington; *Paquin*, 39 Dover St., W.; *Reville & Rossiter*, 15 Hanover Sq., W.; *Russell & Allen*, 17 Old Bond St.; *Thorpe*, 17 Cromwell Place, South Kensington; *Worth* (of Paris), 3 Hanover Sq., W. *Wyatt*, 16 Clifford St., W. See also Ladies' Tailors.

**Dyers & Cleaners.** *Eastman*, 397 Oxford St., etc.; *Pullar*, 18 Chenie St., 177 Sloane St., etc.; *Achille Serre*, 263 Oxford St., etc.

**Furriers.** *Grafton*, 164 New Bond St., W.; *Ince*, 156 Oxford St., W.; *International Fur Store*, 163 Regent St., W.; *Poland*, 190 Oxford St., W.; *Revillon*, 180 Regent St., W.; *Victory*, 188 Regent St.; *Wholesale Fur Co.*, 201 Regent St., 145 Cheapside, etc. — Also at the large *Stores* and *Drapers' Shops* (see above).

**Glovers.** Gloves of the best makes (*Dent's*, *Jouvin's*, *Perrin's*, etc.), are sold by all the leading drapers. The following firms make rather a specialty of gloves. *Cross (Mark) Ltd.*, 89 Regent St. (leather gloves, etc.); *Fredericks*, 223 Regent St.; *Harborow's*, 6 New Bond St.; *London*

*Glove Co.*, 82 New Bond St. and 45 Cheapside; *Penberthy*, 388 Oxford St.; *Scott*, Burlington Arcade; *Sleep*, 345 Oxford St. (driving gloves).

**Hatters.** *Cater*, 62 Pall Mall; *Christy*, 35 Gracechurch St.; *Heath*, 105 Oxford St., 62a Piccadilly, and 47 Cornhill; *Johnson*, 38 New Bond St.; *Lincoln, Bennett, & Co.*, 40 Piccadilly; *Lock*, 6 St. James's St.; *Scott*, 1 Old Bond St.; *Woodrow*, 46 Piccadilly.

**Ladies' and Children's Underclothing.** *Addley Bourne*, 174 Sloane St., S.W.; *Edmonds-Orr*, 3 Lower Seymour St.; *Penberthy*, 388 Oxford St., W.; *Galeries Lafayette*, 188 Regent St., W. — Also at such firms as *Dickins & Jones*, *Swan & Edgar*, *Woolland*, and other drapers, and at the large Stores (p. 50).

**Men's Outfitters** (shirts, collars, underwear, socks, etc.). *Beale & Inman*, 131 New Bond St.; *Billings & Edmonds*, 28 Princes St., Hanover Sq. (juvenile outfitters and tailors); *Bowring*, 10 Grafton St., W.; *Capper*, 29 Regent St.; *English*, 3 Royal Opera Arcade; *Harborow's*, 6 New Bond St.; *Harman*, 24 Duke St.; *Hummel*, 6 Old Bond St.; *May*, 3 Argyll Place, W.; *Austin Reed*, 113 Regent St., 33 Oxford St., 189 Strand, 13 Fenchurch St., etc.; *Sampson*, 97 New Bond St.; *Thresher & Glenn*, 152 Strand; *Turnbull*, 71 Jermyn St.; *Wheeler*, 14 Poultry and 8 Queen Victoria St. Also *Drew* and other shops in the Burlington Arcade (p. 127).

**Milliners.** *Angrave*, 102 Queen's Road, Bayswater, W.; *Durrant*, 8 George St., Hanover Sq., W.; *Edwards*, 7 Hobart Place, Eaton Sq., S.W.; *Hallé*, 48 Brook St.; *Kerr*, 83 Duke St., Grosvenor Sq., W.; *Maison Nouvelle*, 64 Conduit St.; *White*, 63 Jermyn St., W.

**Motor Accessories** (for mistress, master, and man). *Dunhill's*, 2 Conduit St. and 42 Lombard St.; *Gamage*, 118 Holborn. Also at the Stores.

**Tailors.** *Allquist*, 279 Regent St., W.; *Blamey*, 21a Jermyn St., W.; *Davies*, 19 Hanover St., W.; *George*, 87 Regent St., W.; *Hill*, 3 Old Bond St., W.; *Keen*, 2 Southampton Row, W.C.; *Meyer & Mortimer*, 36 Conduit St., W.; *Morris, Angel, & Son*, 117 Shaftesbury Avenue; *Nicoll*, 114 Regent St. and 22 Cornhill; *Poole*, 37 Savile Row, W. (introduction from old customer required); *Pope & Bradley*, 14 Old Bond St. and 11 Southampton Row; *Radford*, 32 George St., Hanover Sq., W.; *Robinson*, 7 Maddox St., W.; *Samuel Brothers*, 221 Oxford St., W., and 65 Ludgate Hill, E.C. (also for boys); *Sandilands*, 12 Conduit St.; *Tetley & Butler*, 21 Sackville St., W.; *Thresher & Glenn*, 152 Strand; *Walker*, 47 Albemarle St., W. (very reasonable terms for cash payments); *West*, 152 New Bond St. (sporting and military); *Whitaker*, 43 Conduit St., W. (with branch in New York). — **Clerical Tailors.** *Adamson's Ltd.*, 39 Sackville St., W.; *Hoare*, 106 High Holborn, W.C.; *Pratt*, 23 Tavistock St., W.C.; *Vanheems*, 47 Berners St., W. — **Ladies' Tailors** (and habit-makers). *Scott Adie*, 115 Regent St. (Scottish materials); *Busvines*, 4 Brook St., Hanover Sq., W.; *Ernest, Fisher, Nicoll*, 185, 215, & 114 Regent St., W.; *Rawles*, 6 Paddington St., W.; *Redfern*, 26 Conduit St., W.; *Sykes*, 24 Hanover Sq., W.; *Thomas*, 6 Brook St., Hanover Sq., W.

**Umbrellas.** *Brigg*, 23 St. James's St. (good canes); *Cadman*, 202 Strand; *Carter*, 30 Royal Exchange; *Cox*, 411 Oxford St.; *Griffin*, 104 Leadenhall St. and Salisbury House, London Wall; *Lafarge*, 46 New Bond St.; *Sangster*, 140 Regent St.; *Smith*, 57 New Oxford St. and 1 Savile Place; *Swaine & Adeney*, 185 Piccadilly.

**Waterproof Goods.** *Andersons*, 157 Piccadilly, 58 Charing Cross, and 37 Queen Victoria St.; *Aquasutum*, 100 Regent St.; *Burberry's*, 18 Haymarket; *Cording & Co.*, 19 Piccadilly and 35 St. James's St.; *George Cording*, 125 Regent St.; *Elvery*, 31 Conduit St.

**Baths.** The municipal *Public Baths*, which are to be found in every district in London, provide warm baths for 6d. or less. The ordinary visitor to London, however, will usually find adequate bathrooms at his hotel or boarding-house, and will have little occasion to patronize the public baths except for the swimming-basins at some of the best (comp. p. 42).

Ordinary baths and other conveniences for travellers are offered at *Faulkner's Baths* (26 Villiers St., Charing Cross; Waterloo Station; and Fenchurch St. Station).

**Turkish Baths.** The services of hairdressers, manicurists, chiropodists, and masseurs are available at most of these, and refreshments may be had at some.

**FOR GENTLEMEN:** *Imperial Hotel Baths* (p. 15), 66 Russell Square, Bloomsbury, open day and night (bath 2/9, after 10 p.m. 5/; rfmts.); *Charing Cross Baths*, Northumberland Avenue, bath 3/6, after 7 p.m. 2/; *The Hammam*, 76 Jermyn St., open from 7 a.m. to 9 p.m. (travellers arriving in London by early trains admitted after 5 a.m.), on Sun. from 7 a.m. to 1 p.m. (bath 4/; restaurant); *Savoy Baths*, 92 Jermyn St., 24 Railway Approach, London Bridge, 18 Savoy St., Strand, and 9 Caledonian Road (convenient for travellers arriving at King's Cross, St. Pancras, or Euston stations); *Bartholomew's Baths*, 23 Leicester Square, open on week-days from 8 a.m. to 10 p.m. and on Sun. from 8 a.m. to 1 p.m. (bath 2/6, after 6 p.m. 1/6; rfmts.); *Broad Street Baths*, Bishopsgate Churchyard, New Broad St., *Wool Exchange Baths*, Basinghall St., both open at 9 a.m. (bath 2/, after 6 p.m. 3/); *London Bridge Baths*, 7 Railway Approach, *Edgware Road Baths*, 16 Harrow Road, both open at 9 a.m. (bath 2/6, after 6 p.m. 1/6).

**FOR LADIES:** *Imperial Hotel Baths* (comp. above), 20 Queen Square; *Charing Cross Bath* (comp. above), Craven Passage, Northumberland Avenue; *Savoy Baths* (comp. above), 12 York St., Jermyn St., 120 Kensington High St., and Denman St., London Bridge; *Bartholomew's Baths* (see above), Leicester Square, week-days 9 a.m. to 9 p.m.; *Royal York Baths*, 54 York Terrace, Marylebone Road, open from 9 a.m. (bath 3/6, after 6 p.m. 2/); *Earl's Court Baths*, 24 Earl's Court Gardens.

**MEDICAL BATHS** are provided at the Imperial Baths, the Royal York Baths, and the Hammam; the Charing Cross and the Savoy Baths have electric light treatment; and Bartholomew's Baths have sulphur baths for men.

## IX. CHURCH SERVICES.

Almost every religious denomination and sect is represented in London, and the object of the following list is to mention the most centrally situated places of worship of each important denomination, besides others that are noted for their preachers or some special association. Every parish has its church belonging to the Church of England, and only a few of the most interesting are here mentioned. The hours of the principal services on Sun. are mentioned after each church. Churches noted for their music, see p. 37. Many of the Saturday newspapers publish a list of preachers for the following day. A complete list of churches will be found in the clerical section of the Post Office Directory (p. 42).

**Baptist.** *Bloomsbury Chapel*, Shaftesbury Avenue (Pl. B 37, III); 11 & 7 on Thurs. at 8 p.m. — *Regent's Park Chapel*, Park Square East (Pl. R 36, II); 11 & 7, on Thurs. at 7.45. — *Westbourne Park Chapel*, Porchester Road (Pl. B 17 & 20); 11 & 7, Wed. at 8. — *Metropolitan Tabernacle*, Newington Butts (Pl. B 52), the church of the Rev. C. H. Spurgeon (d. 1892); 11 & 6.30, Mon. & Thurs. at 7.30.

**Catholic Apostolic**, in Gordon Square (Pl. R 40) and in Orchard St., Westminster (Pl. B 3, I); 10 & 5.

**Christian Science.** *First Church of Christ Scientist*, Sloane Terrace (Pl. B 32); 11.30 & 7, Wed. at 8. — *Second Church*, Palace Gardens

Terrace (Pl. B 18); 11.30 & 7, Wed. at 8. — *Third Church*, 7 Curzon St. (Pl. B 30, 34, I); 11.30 & 7, Wed. at 8. — *Seventh Church*, Wright's Lane, Kensington (Pl. B 19).

**Church of England** (comp. p. 53). For the hours of service see the page references. *Westminster Abbey*, p. 90. — *St. Paul's Cathedral*, p. 240. — *Southwark Cathedral*, p. 310. — *Temple Church*, p. 213. — *St. Margaret's*, Westminster, p. 74. — *Chapel Royal*, p. 115. — *Marlborough House Chapel*, p. 115. — *Foundling Hospital Chapel*, p. 185. — *Lincoln's Inn Chapel*, p. 216. — *Charterhouse Chapel*, p. 232. — *St. Bartholomew the Great*, p. 229. — *Chapel Royal, Savoy*, p. 193. — *Chelsea Hospital Chapel*, p. 152. — *Royal Military Chapel*, Wellington Barracks, p. 111.

**Congregationalists or Independents.** *City Temple* (p. 222; Dr. Fort Newton), Holborn Viaduct (Pl. B 45, III); 11 & 7, Thurs. at noon. — *Westminster Chapel* (Dr. Jowett), Buckingham Gate (Pl. B 35, I); 11 & 7, Fri. at 8. — *Christ Church* (Dr. Wm. C. Poole), Westminster Bridge Road (Pl. B 47; see p. 320); 11, 3.30, & 6.30, Thurs. at 7.30. — *King's Weigh House Chapel* (Dr. Orchard), Duke St., Mayfair; 11 & 7, Wed. at 8. — *Whitefield's Tabernacle* (p. 180), Tottenham Court Road (Pl. R 40, II); 11 & 7, Thurs. at 8. — *Pilgrim Fathers' Memorial Church*, New Kent Road (Pl. B 52), the oldest Congregational church in London (1616); 11 & 7, Tues. at 8, Thurs. at 8.30. — *Lyndhurst Road Church* (Dr. Horton), Hampstead (Pl. Y 24, 28); 11 & 7, Thurs. at 7.45. — *Brixton Independent Church* (Rev. Bernard Snell), 364 Brixton Road (Pl. G 44, 48); 11 & 6.45, Thurs. at 8.

**Ethical Societies.** *South Place Institute*, South Place, Finsbury Pavement (Pl. R 56, IV), 11 a.m. — *West London Ethical Church*, 46 Queen's Road, Bayswater (Pl. B 17); 11 & 7.

**Friends or Quakers.** *Devonshire House*, 136 Bishopsgate (Pl. B 53, IV), 11; Tues. at 10.30, Wed. at 1.20. — *Westminster Meeting House*, 52 St. Martin's Lane (Pl. B 37, 38, III); 11.

**Jews.** The services begin at sunset on Fridays. The office of the Chief Rabbi (Very Rev. J. H. Hertz) is in Mulberry St., Commercial Road East (Pl. B 61). *Great Synagogue* (Chief Rabbi), St. James's Place, Aldgate (Pl. B 57). — *Central Synagogue*, Great Portland St. (Pl. B 33, R 36, II). — *West London Synagogue of British Jews*, 34 Upper Berkeley St. (Pl. B 25, 29, II). — *New West End Synagogue*, St. Petersburg Place (Pl. B 17). — *Spanish & Portuguese Synagogues*, in Bevis Marks, E.C. (Pl. B 53, 57, IV), and in Lauderdale Road, Maida Vale (Pl. R 19).

**Methodists.** (a) *Wesleyan Methodists: Hinae Street Chapel*, Manchester Square (Pl. B 29, II); 11 & 7, Tues. & Fri. at 8.15. *Wesley's Chapel*, 47 City Road (Pl. R 56); 11 & 6.30, Fri. at 7.30. *Kingsway Hall*, corner of Kingsway and Great Queen St. (Pl. B 41, III); 11 & 7. — (b) *Primitive Methodists: Marylebone Chapel*, Seymour Place (Pl. B 25, II); 11 & 6.30, Thurs. at 7.45 & 8.30. *Surrey Chapel*, Blackfriars Road (Pl. B 46, 47); 11, 3.30, & 7, Wed. & Thurs. at 8.30. — (c) *United Methodist Church: Brunswick Chapel*, 156 Great Dover St. (Pl. B 51, 55); 11 & 6.30, Tues. at 7.30. *Victoria Chapel*, next 192 Vauxhall Bridge Road (Pl. B 36, 40); 11 & 6.30, Tues., Wed., & Sat. at 8. — *Welsh Calvinistic Methodist Chapel*, Charing Cross Road (Pl. B 37, III); 10.45 & 6.30, Tues. & Thurs. at 8.

**Positivists.** The *Positivist Society* holds meetings at Essex Hall, Essex St. (Pl. B 45, III), at 7 p.m. from Oct. to March. — *Church of Humanity*, Chapel St., Bedford Row, W.C. (Pl. B 44, III); 11.15, Wed. at 7.

**Presbyterians.** (a) *Church of Scotland: Crown Court Scottish National Church*, Crown Court, Russell St. (Pl. B 41, III); 11.15 & 6.30, Thurs. at 8. *St. Columba's* (Dr. Fleming), Pont St., Belgravia (Pl. B 27); 11 & 6.30. — (b) *Presbyterian Church of England: Regent Square Church* (p. 186), Regent Square, Gray's Inn Road (Pl. R 43); 11 & 7, Wed. at 8. *Marylebone Church*, Upper George St. (Pl. B 25, 29, II); 11 & 7, Thurs. at 8.15. *Belgrave Church*, West Halkin St., Belgrave Square (Pl. B 31); 11 & 7, Wed. at 7.30.

**Roman Catholics.** On Sunday mornings the services are almost continuous from an early hour; High Mass usually begins at 10.30 or 11. Vespers begin at 6.30 or 7, and there is usually an afternoon

service also. Services are held on week-days at varying hours. — *Westminster Cathedral* (p. 79). — *St. George's Cathedral* (p. 319), St. George's Road, Southwark (Pl. B 47). — *Our Lady of Victories* (formerly the Pro-Cathedral), Kensington High St. (Pl. B 19). — *The Oratory* (p. 143), Brompton Road (Pl. B 27). — *St. Patrick's*, Soho Square (p. 168; Pl. B 37, III). — *St. Etheldreda's* (p. 222), Ely Place, Holborn (Pl. R 48, III). — *St. James's*, Spanish Place (Pl. B 29, R 32, II). — *Jesuit Church* (Immaculate Conception), Farm St., Berkeley Square (Pl. B 30, I). — *Carmelite Church*, Church St., Kensington (Pl. B 18, 14).

**Swedenborgians.** *New Church College Chapel*, Devonshire St., Islington (Pl. R 50); 11 & 7. — *New Jerusalem Church*, Argyle Square, King's Cross (Pl. R 43); 11 & 7.

**Theosophists.** *Temporary Hall* (19 Tavistock Square, W.C.; comp. p. 183); lectures on Sun. 6.30 and 3.30 (for young people) and on Mon., Wed., and Thurs. at 8; on Tues. at 2 Upper Woburn Place at 8.

**Unitarians.** *Unity Church*, Upper St., Islington (Pl. B 45, 46); 11 & 7. — *Rosslyn Hill Chapel* (Rev. Henry Gow), Pilgrim's Lane, Hampstead (Pl. Y 23); 11 & 6.30. — *Essex Church* (Rev. J. H. Weatherall), The Mall, Kensington (Pl. B 18); 11 & 7. — *Unity Church*, Upper St., Islington; 11 & 7.

The *Salvation Army* has its headquarters at 101 Queen Victoria St. (Pl. B 49, IV). — The *Church Army* has its headquarters at 55 Bryanston St. (Pl. B 25, II).

**Foreign Churches.** *Danish.* Lutheran, King St., Poplar; Danish service at Marlborough House Chapel (p. 115), 4.30 p.m. — *Dutch*, Reformed, 6 Austin Friars (Pl. B 53, IV); 11.15 a.m. — *French.* Roman Catholic. Notre Dame de France, 5 Leicester Place, Leicester Square (Pl. B 37, III). Protestant. Huguenot Church, 9 Soho Square (Pl. B 37, III), 11 & 6.30; Episcopal and Huguenot, 231 Shaftesbury Avenue (Pl. B 37, III), 11 & 3.30; Evangelical Reformed, Monmouth Road, Westbourne Grove (Pl. B 17), 11 & 6.30. — *German.* Protestant churches in Cleveland St., Fitzroy Square; Ritson Road, Dalston; Goulston St., Whitechapel; Little Alie St., E. — *Greek Church.* St. Sophia, Moscow Road, Bayswater (Pl. B 17), 11, on Sat. at 5.30 p.m. (5 in winter). — *Russian Embassy Chapel*, 32 Welbeck St. (Pl. R 32, II); fine iconostasis, 11, on Sat. at 7 p.m. — *Italian.* Roman Catholic: St. Peter's, Clerkenwell Road (Pl. R 48, 52). — *Lithuanian.* Roman Catholic: St. Casimir, Oval, Hackney Road (Pl. R 63). — *Norwegian.* Ebenezer Church, Redriff Road, Rotherhithe (Pl. B 71), 10.45 & 5. — *Swedish.* Lutheran Church, Harcourt St., Marylebone (Pl. R 28, II), 11 & 5.30. — *Swiss.* Protestant Church, 79 Endell St. (Pl. B 37, 41, III); 11.

## X. PLAN AND TIME-TABLE OF VISIT.

The energetic and robust traveller can see a good deal of London during the long days of a week in summer, if he makes free use of taxis and trains and is content to forgo all but the most superficial glance at the treasures of the galleries and museums. But, if time permit, not less than three weeks should be devoted to London, and even in that case a carefully pre-arranged plan should be made for the full utilization of every day. Such a plan is best drawn up by the traveller himself, to suit his own predilections, and sufficient data for the purpose will be found in the tabular scheme on pp. 56, 57. Special note should be taken of the days and hours at which particular collections are open; applications for special permits should be made a few days in advance; and excursions on the Thames or into the country should have alternative dates in case of bad weather.

|                                    | Sun.              | Mon.                             | Tues.                            | Wed.                             |
|------------------------------------|-------------------|----------------------------------|----------------------------------|----------------------------------|
| Bethnal Green Museum (p. 285)      | 2.30-5            | 10-4, 5                          | 10-4, 5                          | 10-4, 5                          |
| Bow Church (p. 250)                | Services          | —                                | 10-5                             | 10-5                             |
| British Museum (p. 323)            | 2-dusk            | 10-dusk                          | 10-dusk                          | 10-dusk                          |
| Carlyle's House (p. 155)           | —                 | 10-dusk                          | 10-dusk                          | 10-dusk                          |
| Charterhouse (p. 231)              | Services          | 3-5                              | —                                | 3-5                              |
| Chelsea Hospital (p. 152)          | Services          | 10-12, 2-dusk                    | 10-12, 2-dusk                    | 10-12, 2-dusk                    |
| Chelsea Old Church (p. 156)        | Services          | 10.30-1, 2.30-6                  | 10.30-1, 2.30-6                  | 10.30-1, 2.30-6                  |
| Crystal Palace (p. 452)            | —                 | 10-10                            | 10-10                            | 10-10                            |
| Dulwich Gallery (p. 447)           | 2-5, 6            | 10-4, 5, 6                       | 10-4, 5, 6                       | 10-4, 5, 6                       |
| Flaxman Gallery (p. 181)           | 10-4              | 10-4                             | 10-4                             | 10-4                             |
| Foundling Hospital (p. 184)        | Services          | 11-4                             | —                                | —                                |
| Geological Museum (p. 164)         | 2.30-4, 5, 6      | 10-4, 5                          | 10-4, 5                          | 10-4, 5                          |
| Greenwich Hospital (p. 443)        | 2-4, 5, 6         | 10-4, 5, 6                       | 10-4, 5, 6                       | 10-4, 5, 6                       |
| Guildhall (p. 252)                 | —                 | 10-4, 5                          | 10-4, 5                          | 10-4, 5                          |
| Hampton Court Palace (p. 461)      | 2-4, 5, 6         | 10-4, 5, 6                       | 10-4, 5, 6                       | 10-4, 5, 6                       |
| Hogarth's House (p. 433)           | —                 | 11-3, 5                          | —                                | 11-3, 5                          |
| Imperial Institute (p. 146)        | —                 | 10-4, 5                          | 10-4, 5                          | 10-4, 5                          |
| India Museum (p. 412)              | 2.30-4, 5, 6      | 10-4, 5, 6                       | 10-4, 5, 6                       | 10-4, 5, 6                       |
| Johnson's House (p. 200)           | —                 | 10.30-5                          | 10.30-5                          | 10.30-5                          |
| Kew Gardens (p. 475)               | 10-dusk           | 10-dusk                          | 10-dusk                          | 10-dusk                          |
| London Museum (p. 352)             | 2-4 or 6          | 10-4 or 6                        | 10-4 or 6                        | 10-4 or 6                        |
| Middle Temple Hall (p. 215)        | —                 | 10-12, 3-5                       | 10-12, 3-5                       | 10-12, 3-5                       |
| National Gallery (p. 357)          | 2-6 or dusk       | 10-6 or dusk                     | 10-6 or dusk                     | 10-6 or dusk                     |
| National Portrait Gallery (p. 372) | 2-4, 2.30-5.30    | 10-4, 5, 6                       | 10-4, 5, 6                       | 10-4, 5, 6                       |
| Natural History Museum (p. 377)    | 2-dusk, 2.30-7    | 10-5, 5.30, 6, 7, 8              | 10-5, 5.30, 6                    | 10-5, 5.30, 6                    |
| Parliament, Houses of (p. 82)      | —                 | —                                | —                                | —                                |
| Record Office Museum (p. 219)      | —                 | 2-4                              | 2-4                              | 2-4                              |
| Royal Academy (p. 125)             | —                 | 9-7                              | 9-7                              | 9-7                              |
| — —, Winter Exhibition             | —                 | 9-dusk                           | 9-dusk                           | 9-dusk                           |
| — —, Diploma Gallery               | —                 | 11-4                             | 11-4                             | 11-4                             |
| Royal College of Surgeons (p. 211) | —                 | 10-4, 5                          | 10-4, 5                          | 10-4, 5                          |
| St. Bartholomew's (p. 229)         | Services          | 9.30-5                           | 9.30-5                           | 9.30-5                           |
| St. Paul's Cathedral (p. 240)      | Services          | 9-6                              | 9-6                              | 9-6                              |
| Science Museum (p. 382)            | 2.30-6            | 10-6                             | 10-6                             | 10-6                             |
| Soane Museum (p. 209)              | —                 | —                                | 10.30-5                          | 10.30-5                          |
| Southwark Cathedral (p. 310)       | Services          | 7.30-6                           | 7.30-6                           | 7.30-6                           |
| Tate Gallery (p. 386)              | 2-dusk            | 10-dusk                          | 10-4, 5                          | 10-4, 5                          |
| Temple Church (p. 213)             | Services          | 10.30-4, 5                       | 10.30-4, 5                       | 10.30-4, 5                       |
| Tower (p. 291)                     | —                 | 10-5, 6                          | 10-5, 6                          | 10-5, 6                          |
| United Service Museum (p. 70)      | —                 | 10-5                             | 10-5                             | 10-5                             |
| Victoria & Albert Museum (p. 393)  | 2.30-5            | 10-4, 5, 6                       | 10-4, 5, 6                       | 10-4, 5, 6                       |
| Wallace Collection (p. 416)        | 2-5               | 10-5                             | 10-5                             | 10-5                             |
| War Museum (p. 425)                | —                 | 10-10                            | 10-10                            | 10-10                            |
| Westminster Abbey (p. 90)          | Services          | 11-3, and in summer 4-5, 5.30, 6 | 11-3, and in summer 4-5, 5.30, 6 | 11-3, and in summer 4-5, 5.30, 6 |
| Zoological Gardens (p. 176)        | By fellow's order | 9-dusk                           | 9-dusk                           | 9-dusk                           |

| Thurs.                   | Fri.                     | Sat.                     | Adm. free unless otherwise stated.   |
|--------------------------|--------------------------|--------------------------|--|
| 10-4, 5                  | 10-4, 5                  | 10-5                     |  |
| 10-5                     | 10-5                     | 10-5                     | Adm. to crypt 3 <i>d.</i> ; to steeple 6 <i>d.</i>   |
| 10-dusk                  | 10-dusk                  | 10-dusk                  | A few rooms closed.  |
| 10-dusk                  | 10-dusk                  | 10-dusk                  | Adm. 1/, Sat. 6 <i>d.</i>  |
| —                        | 3-5                      | —                        | Adm. 1/.   |
| 10-12, 2-dusk            | 10-12, 2-dusk            | 10-12, 2-dusk            |  |
| 10.30-1, 2.30-6          | 10.30-1, 2.30-6          | 10.30-1, 2.30-6          |  |
| 10-10                    | 10-10                    | 10-10                    | Adm. 1/; on special occasions 2/6.   |
| 10-4, 5, 6               | 10-4, 5, 6               | 10-4, 5, 6               | Closed on Sun. in winter (Sept.-March).  |
| 10-4                     | 10-4                     | 10-1                     | On application at the office.  |
| —                        | —                        | —                        | Donation expected.   |
| 10-9                     | 10-4, 5                  | 10-9                     |  |
| 10-4, 5, 6               | —                        | 10-4, 5, 6               | Museum and Chapel closed on Sun.; the Chapel on Sat. after 4 p.m.  |
| 10-4, 5                  | 10-4, 5                  | 10-4, 5                  | Hall 10-5; Library 10-8, Sat. 10-6.  |
| 10-4, 5, 6               | —                        | 10-4, 5, 6               | Adm. free on Sun., 6 <i>d.</i> on Mon., Wed., Thurs., & Sat., 1/ on Tues. Gardens open all day.                        |
| —                        | —                        | 11-3, 5                  | Adm. 6 <i>d.</i> Winter hours from Sept.-April.  |
| 10-4, 5                  | 10-4, 5                  | 10-4, 5                  |  |
| 10-4, 5, 6               | 10-4, 5, 6               | 10-4, 5, 6               |  |
| 10.30-5                  | 10.30-5                  | 10.30-5                  |  |
| 10-dusk                  | 10-dusk                  | 10-dusk                  | Adm. 1 <i>d.</i> , Tues. & Fri. 6 <i>d.</i>  |
| 10-4 or 6                | 2-4 or 6                 | 10-4 or 6                | Adm. on Tues. 1/.  |
| 10-12, 3-5               | 10-12, 3-5               | 10-12, 3-5               | In Aug. & Sept. 10-2.  |
| 11-4, 5                  | 11-4, 5                  | 10-6 or dusk             | Adm. on Mon., Tues., Thurs., & Fri. 6 <i>d.</i>  |
| 10-4, 5                  | 10-4, 5                  | 10-4, 5, 6               | Adm. on Thurs. & Fri. 6 <i>d.</i>  |
| 10-5, 5.30, 6            | 10-5, 5.30, 6            | 10-5, 5.30, 6,           |  |
| —                        | —                        | 7, 8                     |  |
| 2-4                      | 2-4                      | 10-3.30                  |  |
| 9-10                     | 9-7                      | 9-7                      | May-Aug. Adm. 1/6.   |
| 9-dusk                   | 9-dusk                   | 9-dusk                   | Jan.-March. Adm. 1/.   |
| 11-4                     | 11-4                     | 11-4                     |  |
| 10-4, 5                  | 10-4,5(women)            | 10-1 (women)             | By special permission. Closed in Sept.   |
| 9.30-5                   | 9.30-5                   | 9.30-5                   |  |
| 9-6                      | 9-6                      | 9-6                      | Crypt, etc., 6 <i>d.</i>   |
| 10-9                     | 10-6                     | 10-9                     | Crypt 6 <i>d.</i> ; Whispering Gallery 6 <i>d.</i> ; Golden Gallery 1/; Ball 1/.                                       |
| 10.30-5                  | 10.30-5                  | —                        | March-Aug. Also on Thurs. & Fri. in Oct. (10.30-5) and Nov. (10.30-4). Other times on application.                     |
| 7.30-6                   | 7.30-6                   | 7.30-6                   |  |
| 10-dusk                  | 10-dusk                  | 10-dusk                  | Adm. on Tues. & Wed. 6 <i>d.</i>   |
| 10.30-4, 5               | 10.30-4, 5               | —                        |  |
| 10-5, 6                  | 10-5, 6                  | 10-5, 6                  | Adm. to White Tower 6 <i>d.</i> (free on Sat.); to Jewel House 6 <i>d.</i> (free on Sat.); to Bloody Tower 6 <i>d.</i> |
| 10-5                     | 10-5                     | 10-5                     | Adm. 1/, after 1 p.m. on Sat. 6 <i>d.</i>  |
| 10-4, 5, 6               | 10-4, 5, 6               | 10-4, 5, 6               |  |
| 10-5                     | 10-5                     | 10-5                     | Adm. on Tues. & Fri. 6 <i>d.</i>   |
| 10-10                    | 10-10                    | 10-10                    | Adm. 1/3; on special occasions 3/.   |
| 11-3, and in summer 4-5, | 11-3, and in summer 4-5, | 11-3, and in summer 4-5, | Chapel, 6 <i>d.</i> , free on M.n.; Wax Figures 6 <i>d.</i> , Mon. 3 <i>d.</i> ; Norman Undercroft 3 <i>d.</i>         |
| 5.30, 6                  | 5.30, 6                  | 5.30, 6                  | Chamber of the Pyx open Tues. & Fri.   |
| 9-dusk                   | 9-dusk                   | 9-dusk                   | Adm. 1/, Mon. 6 <i>d.</i> ; children 6 <i>d.</i> always.   |

The *Houses of Parliament* are shown on Sat. only; the *Foundling Hospital* on Sun. and Mon.; *Hogarth's House* on Mon., Wed., and Sat.; the *Charterhouse* on Mon., Wed., and Fri. afternoons. — *Bow Church* is closed on Mon.; *Carlyle's House* on Sun.; the *Horniman Museum* on Tues.; *Hampton Court Palace* and *Greenwich Hospital* on Fri.; the *Record Office Museum* on Sat. — Some of the City churches are open only for an hour or two about midday; and some are closed to visitors on Sat. — No galleries are open on Sun. until the afternoon.

Special permits are required for the following: the *Mint* (p. 299), *Mansion House* (p. 267), *Lambeth Palace* (p. 316), *Fulham Palace* (p. 434), *Royal Mews* (p. 114), *Greenwich Observatory* (p. 445), *Museum of the Royal College of Surgeons* (p. 211), *St. John's Gate* (p. 233), the warehouses at the *Docks* (p. 303), the halls of many of the *Livery Companies* (p. 189), and the various *Private Picture Galleries* (p. 35). — Foreigners may sometimes obtain, on application to their ambassador, special privileges of admission to private galleries and the like. Membership of the English-Speaking Union (p. 47) is likewise useful in this regard.

Sunday is no longer so dull as it used to be for the stranger in London. Those who do not care to attend service at any of the churches mentioned on pp. 53–55, will find in the Sunday quiet an excellent opportunity of studying the buildings and topography of the City (p. 189), and may pay a morning visit to the animated Jews' market in and about Middlesex St. (Pl. B 57, IV; beware of pickpockets). At the opposite end of the town takes place the 'Church Parade' in Hyde Park (p. 138). On Sun. afternoon many museums and galleries are open, bands play in several of the parks, offering a counter-attraction to the Sunday orators (comp. p. 138), and coaches and excursion brakes ply to resorts in the environs. The cinematographs (p. 34) are open from 6 p.m.; concerts are frequent; and many hotels and restaurants provide musical and other entertainments at dinner. Sunday is a favourite day for boating-excursions on the Upper Thames (p. 38), and, though the custom of 'week-ending' in the country draws off a number of Londoners, Sunday evening is popular for dinners and other social gatherings.

The stranger to London is advised to make a brief study of the map before beginning his sight-seeing expeditions. The clue to the topography of those parts of the metropolis with which he is most likely to be concerned lies in two main thoroughfares, running from W. to E. to converge at St. Paul's Cathedral. The first of these, beginning at Hyde Park Corner (Pl. B 31, I), follows the line of Piccadilly to the E., bends to the S. by Regent St. or Haymarket to Charing Cross (Pl. B 38, I, II), and thence again proceeds to the E. via the Strand and Fleet St. to St. Paul's (Pl. B 49, IV). The other, a little to the N., leads E. to the same spot from the Marble Arch (Pl. B 25, 29, II) via the continuous long line of Oxford St., Holborn, and Newgate St. A drive (map in hand) on the top of an omnibus along one of these, returning by the other, is an excellent introduction to the exploration of London.

The particulars in the table on pp. 56, 57 have been carefully revised down to Sept., 1921, but some are still, no doubt,



liable to alteration. When alternative hours of closing are indicated, the earlier hours refer to winter (usually Oct.-April), the later to summer. The public collections are closed on Christmas Day and Good Friday.

Although the foregoing table includes the principal attractions of London, it by no means exhausts the list of things to see. Besides those for which a special permit is required (see p. 58), the traveller is reminded of the following additional points of interest, details of which are to be found in the text.

**PUBLIC AND OTHER INSTITUTIONS.** *Royal Exchange* (p. 265); *Law Courts* (p. 196); *College of Arms* (p. 260); *Society of Arts* (p. 192); *Westminster School* (p. 77); *Lincoln's Inn* (p. 216); *Staple Inn* (p. 220); *Gray's Inn* (p. 217); *Prince Henry's Room* (p. 198); *Monument* (p. 274); *Leighton House* (p. 150); *Crosby Hall* (p. 158); *Canonbury Tower* (p. 272); *Wesley's House and Chapel* (p. 271); *People's Palace* (p. 285); *Covent Garden* (p. 203) and other markets.

**CHURCHES.** *Westminster Cathedral* (p. 79); *Ely Chapel* (p. 222); *Brompton Oratory* (p. 142); *St. Margaret's, Westminster* (p. 74); *Chapel of the Ascension* (p. 141); *St. John's, Clerkenwell* (p. 234). In addition, the 'City' churches are full of interest; notably perhaps *St. Helen's* (p. 280), 'the Westminster of the City'; *St. Giles, Cripplegate* (p. 257), with the tomb of Milton; *St. Olave's* (p. 276), with its reminiscences of Pepys; and *Allhallows Barking* (p. 290), noted for its brasses.

**MUSEUMS.** *Horniman Museum* (ethnology, etc.; p. 452), daily, except Tues., 11-dusk, Sun. 2-dusk; *Jeffrye Museum* (furniture; p. 282), daily 11-8, Sun. 2-8; *Donaldson Museum of Musical Instruments* (p. 145), daily, except Sat., 10-1 and 3-5; *Museum of Artillery* at Woolwich (p. 446), daily 10-12.45 and 2-4 or 5, Sun. 2-4 or 5. The following are small museums of interest mainly to specialists: *Parkes Museum of Hygiene* (p. 81), free daily, 9.30-5.30; *Wellcome Historical Medical Museum* (p. 161), daily 10-5.30, Sat. 10-1; *Domestic Science Museum* (p. 174), daily 10-5, Sat. 9-1; and the *Veterinary College Museum* (p. 180), adm. on introduction. The *Bible House* (p. 260) has an interesting collection of Bibles, shown on application. Mention may be made also of the little *Docks Museum* (p. 304). Apart from the *War Museum* (p. 425), collections of War relics and trophies are to be seen at the *United Service Museum*, the *London Museum*, and the *Tower*.

**PARKS AND GARDENS.** *Hyde Park*, *Kensington Gardens*, *Regent's Park*, *Victoria Park*, *Hampstead Heath*, *Greenwich Park*, *Battersea Park*, etc., are not likely to be overlooked by the visitor to London; but some of the less well-known parks, incorporating the beautiful gardens of old mansions, likewise repay a visit. Among these are *Brockwell Park* (p. 315) and the *Rookery* adjoining *Streatham Common* (p. 322), in the S. of London, and *Waterlow Park* (p. 440) and *Clissold Park* (p. 283), in the N. — The cemeteries of London are not particularly interesting; *Kensal Green Cemetery* (p. 170), *Bunhill Fields* (p. 271), and *Highgate Cemetery* (p. 440), perhaps best repay the pious pilgrim.

For attractive excursions into the environs of London, particulars will be found in the concluding routes of this volume.

## XI. CALENDAR OF EVENTS.

The following is a list of some annual events of interest taking place in and near London on fixed or approximately fixed dates.

|           |   |
|-----------|---|
| JAN. 6TH  | Royal Epiphany offering in the Chapel Royal (p. 115). — Baddeley Cake (p. 206). |
| JAN. 25TH | St. Paul's Day: Mendelssohn's 'St. Paul' in St. Paul's Cathedral (p. 240).      |
| JAN. 26TH | Australia Day at St. Dunstan's in the East (p. 290).                            |
| JAN. 30TH | Decoration of Charles I.'s statue (p. 63).                                      |

|                     |   |
|---------------------|---|
| FEBRUARY . . .      | Oxford and Cambridge 'Soccer' match (p. 40). — Horse-show at the Agricultural Hall (p. 272).  |
| SHROVE TUESDAY      | 'Tossing the pancake' at Westminster School (p. 77).  |
| MAUNDY THURSDAY     | Distribution of the Royal Maundy in Westminster Abbey (p. 77).  |
| GOOD FRIDAY . .     | Distribution of widows' dole at St. Bartholomew's (p. 230).   |
| BEFORE EASTER .     | Oxford and Cambridge Boat-Race (p. 38), shortly before Easter (often on the second Sat. before Easter). The Inter-University Athletic Sports (p. 38) take place the day before the boat-race. — Amateur Boxing Championships (p. 39). |
| EASTER EVE . .      | Show of flowers at Covent Garden Market (p. 203).   |
| EASTER MONDAY .     | Bank Holiday; crowds on Hampstead Heath (p. 437), etc.  |
| EASTER TUESDAY      | Bach's 'Passion' music at St. Paul's (p. 240).  |
| AFTER EASTER . .    | 'Spital Sermon' at Christ Church, Newgate St. (p. 224), on Wed. after Easter week.  |
| APRIL . . . . .     | 'Soccer' Final Cup-Tie (p. 39). Lawn Tennis Covered Court Championship (p. 40).   |
| APRIL 19TH . .      | Primrose Day; decoration of Beaconsfield's statue (p. 74).  |
| MAY 1ST . . . .     | Labour Day: processions to Hyde Park (p. 136). Cricket season begins.   |
| MAY (1st Mon.) .    | 'Royal Academy' opens (p. 125).   |
| MAY 29TH . . .      | Oak-Apple Day at Chelsea Hospital (p. 152).   |
| WHIT MONDAY . .     | Bank Holiday. Cart horse Parade in Regent's Park (p. 174). Crowds on Hampstead Heath (p. 437), etc.   |
| TRINITY MONDAY      | Master and Brethren of the Trinity House at St. Olave's (p. 276).   |
| MAY (last Wed.) .   | On the last Wed. (or the first Wed. in June) the 'Derby' (p. 40), followed two days later by the 'Oaks.'  |
| JUNE . . . . .      | Ascot week (p. 40), a fortnight after the Derby (see above), ending with Ascot Sunday on the river.   |
| JUNE 3RD . . . .    | King's Birthday: 'trouping the colour' on the Horse Guards Parade (p. 69).  |
| JUNE 4TH . . . .    | Speech Day at Eton (p. 491).  |
| JUNE (end) . . .    | Lawn Tennis Championships at Wimbledon (p. 40); Croquet Championships at Roehampton (p. 39).  |
| JULY (beginning).   | Henley Regatta (p. 39).   |
| JULY (1st Sat.) .   | Amateur Athletic Championships (p. 38).   |
| JULY . . . . .      | Oxford and Cambridge and Eton and Harrow Cricket Matches (p. 39). — Wingfield Sculls (p. 38). — National Rifle Association at Bisley (p. 42).   |
| AUG. 1ST . . . .    | Doggett's Coat and Badge (p. 38).   |
| AUG. (1st Mon.) .   | Bank Holiday; crowds on Hampstead Heath (p. 437), etc.  |
| SEPT. 1ST . . . .   | Football season begins.   |
| SEPT. 20TH . . .    | Lord Mayor and Corporation attend service at St. Lawrence Jewry (p. 252).   |
| SEPT. (last Sun.) . | Harvest festival (fish) at St. Magnus's (p. 288).   |
| OCT. 13TH . . . .   | St. Edward's Day: pilgrimage to Westminster Abbey (p. 101).   |
| OCT. 21ST . . . .   | Trafalgar Day; decoration of Nelson Monument (p. 64).   |
| NOV. 9TH . . . .    | Lord Mayor's Show (p. 189) and Banquet (p. 253).  |
| NOV. 11TH . . . .   | Armistice Day (p. 9).   |
| NOV. 16TH . . . .   | Relic of St. Edmund exhibited at Westminster Cathedral (p. 80).   |
| DEC. . . . .        | Oxford and Cambridge 'Rugger' match (p. 40). — Lectures to children at the Royal Institution (p. 128).  |
| DEC. 31ST . . . .   | 'Hogmanay' gathering of Scots outside St. Paul's (p. 240) at midnight.  |

# LONDON.

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LONDON, the capital of the British Empire, is situated on the *Thames*, about 40 m. as the crow flies from the mouth of the river, or 60 m. by the windings of the stream. The name 'London' has no single fixed and definite meaning (comp. p. xxiii), but in its widest significance it denotes a huge province of houses, to which there is no parallel in the world, except perhaps Greater New York with its six millions of inhabitants. London, whether by that term we understand the legally defined *County of London* or the very much larger area known vaguely as *Greater London*, is roughly divided into a N. half and a S. half by the river, which flows through it from E. to W., though with many curves. Of these, by far the more important for the tourist is the N. half; and in both halves the interest diminishes as we recede from the river.

The conventional division of London to the N. of the *Thames* into 'the City' and 'the West End,' though still current, is no longer adequate and is therefore puzzling to the stranger. London is too complex to be contained in so simple a formula, which ignores the growth of the metropolis to the N. and to the S. The City, moreover, has extended its commercial influence far beyond its historic limits (p. 189) both to the W. and to the E. The Strand and Holborn have more in common with the City than with the West End to which they formally belong, and the East End is larger than the City itself. Bloomsbury (p. 179) and Soho (p. 166), though topographically in the West End, belong in character neither to it nor to the City; they are districts by themselves. A line drawn due N. from Charing Cross (Pl. B 38, 1) to Holloway (Pl. Y 38) may be regarded as dividing London to the N. of the *Thames* (apart from the outer suburbs) into a W. and an E. half, differentiated from each other in character. To the W., speaking generally, lie the residential and fashionable districts; to the E., the commercial and manufacturing districts. This division is adopted in the present guide and is perspicuously shown in the Table of Contents.

London to the S. of the *Thames*, 'the Surrey side,' includes a number of separate districts, not grouped under any common title, but generally referred to by their district names: Southwark, Lambeth, Battersea, etc., and (farther to the S.) Camberwell, Peckham, Brixton, etc.

On all sides except the N.E. and E. London is fringed by agreeable suburbs—such as Hampstead on the N., Dulwich on the S.—each with a character and attraction of its own. These for the most part are included within the boundary of the County of London, and there is little or no break in the continuous series of streets and houses that connects them with central London. The decreased volume of traffic and a wider spacing of the houses, with larger or smaller gardens, announce their suburban character.

Farther afield, separated from London by a zone of more or less open country but essentially portions of the great community, are the farther environs—Richmond, Hampton Court, Croydon, Epping Forest, and the rest.

Besides the officially recognized administrative areas in London (comp. p. xxv) there are various districts with vague limits but with well-known names (Pimlico, Soho, St. John's Wood, Mayfair, etc.), a knowledge of which is as necessary for the 'complete Londoner' as a knowledge of the whereabouts of the various taverns (Elephant, Angel, Britannia) that mark important stages on the omnibus-routes. The most important of these are mentioned and located in the text of this guide.

# I. THE WEST END AND NORTH-WEST.

The WEST END, in the narrower sense, comprehends the regions extending W. from Charing Cross (Pl. 38, I) to Kensington Church (Pl. B 19), with Westminster, Belgravia, and Brompton on the S., the region of the parks (St. James's Park, Green Park, Hyde Park, Kensington Gardens) and Mayfair in the centre, and Bayswater and (less distinctly) Marylebone on the N. Within these limits lies the London of fashion and pleasure, with the royal palaces and the abodes of the wealthy, the Houses of Parliament and Westminster Abbey, most of the great public collections, the majority of the leading clubs, hotels, and theatres, and the finest and dearest shops. — To the N. of Charing Cross lies *Soho*, with *Bloomsbury* (including the British Museum) farther to the N.E. — *Chelsea* lies on the river, to the S.W.

## 1. CHARING CROSS AND TRAFALGAR SQUARE.

STATIONS: *Trafalgar Square*, on the Bakerloo Tube (Appx., p. 14); *Strand*, on the Hampstead Tube (Appx., p. 14); *Charing Cross*, on the District Railway and on the Bakerloo and Hampstead Tubes (Appx., pp. 11, 14). *Charing Cross Terminus* of the S.E. & C. Railway, see pp. 4, 191. — OMNIBUSES (Appx.) to and from every part of London.

**Charing Cross** (Pl. 38, I, III), the irregular open space at the W. end of the Strand and to the S. of Trafalgar Square, may be regarded as the centre of London for the purposes of the tourist. Though "the full tide of human existence" is no longer, as Dr. Johnson held, at Charing Cross, this is a busy and crowded traffic-centre, with converging and intersecting streams of vehicles that exact a considerable degree of caution from those crossing the roadway. Here in 1291 Edward I. erected the last of the series of thirteen crosses (comp. p. 486) that marked the stages in the funeral procession of his wife Eleanor from Harby, in Nottinghamshire, to Westminster Abbey; but the derivation of Charing from 'chère reine' (dear queen) is a mere poetic conceit. *Eleanor's Cross* was removed in 1647, and is now represented by a handsome modern memorial cross erected within the station-yard of Charing Cross Terminus (p. 191). Its site is occupied by an equestrian statue of **Charles I.**, by *Hubert Le Sueur*, erected here in 1674, on the very spot where several of the regicides were executed and facing down Whitehall towards the scene of the king's death (p. 69).

This statue, originally cast in 1633 for Lord Weston (afterwards Earl of Portland) for his gardens at Roehampton, was never erected in the life of the King, and during the Commonwealth it was sold by

Parliament to John Rivett, a brazier, who undertook to destroy it. Rivett drove a brisk traffic in mementoes of the royal martyr, alleged to be made from the metal of the statue, but at the Restoration the latter was found to be intact and was sold or presented to Charles II. The sculptured pedestal is by *Joshua Marshall*. On Jan. 30th, the anniversary of the execution of Charles I., this statue is adorned with wreaths by adherents of the Jacobite tradition.

Immediately to the N. of Charing Cross opens **Trafalgar Square** (Pl. B 38, I, III), laid out in 1829-41 on a spot formerly occupied in part by the royal mews and said to have been described by Sir Robert Peel as 'the finest site in Europe.' The centre of the square, not open to vehicles, is a favourite rendezvous for political and social demonstrations, the orators speaking from the plinth of the Nelson monument; and on this spot, so intimately connected with the naval and military glories of Britain, crowded recruiting-meetings were frequently held during the first years of the Great War.

On the S. side of the square towers the **NELSON MONUMENT**, 142 ft. in height, surmounted by a colossal statue of Lord Nelson, victor at the battle of Trafalgar in 1805, by *E. H. Bailey* (1843). The fluted granite column, rising from a base guarded by four colossal bronze couchant lions, designed by *Sir Edwin Landseer* (1867), is a copy of one of the Corinthian columns of the Temple of Mars Ultor at Rome. At the foot of the column are four bronze reliefs cast from captured French cannon: the Battle of St. Vincent, by *Watson* (W. side; 1797), the Battle of the Nile, by *Woodington* (N. side; 1798), the Battle of Copenhagen, by *Ternouth* (E. side; 1801), and the Death of Nelson at Trafalgar, by *Carew* (S. side; 1805). The capital was cast from cannon recovered from the wreck of the 'Royal George' (p. 71). The monument, which is annually decorated on the anniversary of the battle of Trafalgar (Oct. 21st), was erected in 1840-43. The plinth was damaged during the unofficial rejoicings of Armistice Day (Nov. 11th, 1918).

On the E. and W. sides respectively of the Nelson monument are statues of *Sir Henry Havelock* (1795-1857), the hero of the Indian Mutiny (by Behnes), and *Sir Charles James Napier* (1782-1853), the conqueror of Scinde (by Adams). Between the fountains, designed by Sir Charles Barry, which are fed by artesian wells, is a statue of *General Gordon* (1833-85), who perished at Khartûm (by Hamo Thornycroft). The equestrian statue of *George IV.* (1762-1830), by Chantrey, on the pedestal at the N.E. corner of the square, was originally intended to surmount the Marble Arch (p. 159). On the terrace-wall on the N. side of the square may be seen official standards of British lineal measures. — A bronze replica of Houdon's marble statue of *George Washington* (1732-99) at Richmond, Va., presented by Virginia, was unveiled in 1921 to the right of the entrance to the National Gallery (see below).

Around the double open space formed by Charing Cross and Trafalgar Square are several notable buildings. The most conspicuous is the **National Gallery** (Rte. 39), the façade of which is generally considered to be not quite worthy of its commanding position on the terrace above the N. side of the square. On the W. side are the *Royal College of Physicians*

and the *Union Club*, both built by Sir Robert Smirke about 1825. The statues (by H. Weekes ; 1876) on the N. façade of the former (in Pall Mall East) represent Linacre (above the door), who founded the college in the reign of Henry VIII., Harvey (right), and Sydenham (left). The *Union Club*, founded in 1805, is said to be the oldest 'members' club' in London, and still has the reputation of being a little old-fashioned. — The large church of **St. Martin's in the Fields** (Pl. B 38, I, III), at the N.E. corner of the square, built in 1721–26, is perhaps the finest work of *James Gibbs*, though the harmony between the dignified Corinthian portico and the elaborate spire has been criticized. In the richly decorated interior, with its Corinthian columns, are a bust of the architect by *Rysbrack*, and a font from the previous church on this site. In the burial register occur the names of George Heriot (d. 1624), the banker and jeweller, William Dobson (d. 1646), the 'English Tintoretto,' Nell Gwynn (d. 1687), Farquhar (d. 1707), the dramatist, and Roubiliac (d. 1672), the sculptor. The church remains open all night as a shelter. The offices of the *Union of South Africa* (p. 44), on the E. side of the square, were formerly Morley's Hotel.

Important thoroughfares radiate in all directions from Charing Cross. To the E. runs the Strand (Rte. 19), leading to Fleet St. and the City. To the S.E., descending to the Thames Embankment (p. 235), is the wide modern NORTHUMBERLAND AVENUE (Pl. B 38, I), taking its name from Northumberland House (pulled down in 1874), the magnificent abode of the Dukes of Northumberland, which stood approximately where the *Grand Hotel* now stands, at the N.E. corner. Adjoining the Grand Hotel in this street is the *Constitutional Club*, and across the way are the *Victoria Hotel* and the *Hôtel Métropole*. — Beyond the Constitutional Club is the *Royal Colonial Institute*, and at the end of the street, on the left, is the *Playhouse* (p. 32).

The *Royal Colonial Institute*, a society founded in 1868 to promote the close and permanent unity of the Empire, has a library of over 140,000 vols. and publishes the '*United Empire*,' a monthly magazine (1/). The number of fellows and associates is about 15,200.

Due S. from Charing Cross, Whitehall (Rte. 2), flanked by government offices, leads to Westminster (Rte. 3). To the W., beyond King Charles's statue, the Admiralty Arch (p. 110) gives access to the Mall and St. James's Park (Rte. 6). To the N.E. *Cockspur Street*, abounding in steamship offices, leads to Pall Mall and the Haymarket and so to the fashionable quarter of the West End (Rte. 8).

On the N., beginning between St. Martin's Church and the National Gallery, issues *St. Martin's Place*, continued by CHARING CROSS ROAD (Pl. B. 38, 37, III), a broad thoroughfare cut in 1887, through a formerly congested and squalid region, to provide direct communication with Oxford St. (p. 160) and

marking roughly the E. border of Soho (p. 166). Since the abolition of Booksellers' Row (p. 193) Charing Cross Road has become the chief mart in London for second-hand books. On the 'island' in the roadway immediately beyond St. Martin's Church is the monument (designed by Sir Geo. Frampton and erected by public subscription in 1920) to *Nurse Edith Cavell*, who was shot by the Germans at Brussels in 1915. On the left, adjoining the National Gallery, is the **National Portrait Gallery** (Pl. B 38, I, III; Rte. 40), on the N. side of which is a statue of *Sir Henry Irving* (1838-1905), the actor, by Brock (1910). On the opposite side of the street are the *Westminster City Hall*, the *Garrick Theatre*, and *Wyndham's Theatre*. No. 22, on this side, is the office of the *Royal National Lifeboat Institution*, which maintains a fleet of 287 lifeboats on the British coasts and, since its foundation in 1824, has been the means of saving 57,370 lives, including 5322 endangered by hostilities during the Great War. The institution, engaged in this noble national task, is supported entirely by voluntary subscriptions. On the left is an entrance to the *Alhambra Theatre*. Farther on we cross Cranbourn Street, which leads W., past the *Hippodrome* (p. 166) and *Daly's Theatre*, to Leicester Square (p. 166) and E. to Long Acre and Covent Garden (p. 205). At Cambridge Circus (p. 167) Charing Cross Road intersects Shaftesbury Avenue. Thence to Oxford St., see p. 168.

Roughly parallel with the S. portion of Charing Cross Road, and a few yards to the E. of it, runs the older and narrower ST. MARTIN'S LANE (Pl. B 38, 37, II), which, with the *Coliseum* (p. 34) on the right and the *Duke of York's Theatre* and the *New Theatre* on the left, skirts the W. side of the Covent Garden district (Rte. 20), into which Garrick St. and Long Acre (see pp. 203, 205) diverge on the right. From Upper St. Martin's Lane, with *Aldridge's Horse Repository* on the left, West Street, in which are *St. Martin's Theatre* and the *Ambassadors Theatre*, leads N.W. to Cambridge Circus (p. 167), while the main line of thoroughfare is continued N. by Little and Great St. Andrew Streets, through Seven Dials, once a notorious thieves' quarter, towards Broad St. and Oxford St. (p. 160). *Seven Dials* proper (Pl. B 37, III), a circular space at the junction of seven narrow streets, derived its name from a column bearing six or seven arms which once stood here. The column, removed in 1773, was set up again in 1822 on the village-green of Weybridge in Surrey (see the *Blue Guide to England*).



## 2. WHITEHALL.

STATIONS at *Charing Cross*, see p. 4; *Westminster*, on the District Railway (Appx., p. 11). — OMNIBUSES (Appx.), Nos. 3, 11, 12, 24, 24A, 29, 53, 59, 77, 88.

Until the 18th cent. most of the region between Charing Cross and the present Westminster Bridge, and between the Thames and St. James's Park, was occupied by the ancient royal Palace of Whitehall, of which nothing now remains but the name and one single building. To-day the brief half-mile that separates the Nelson Column from the Houses of Parliament at Westminster is the very heart and political centre of the far-flung British Empire, for here are assembled all the great Government Offices that administer the affairs of the realm, both for peace and for war. The spacious modern thoroughfare that runs due S. from Trafalgar Square to Westminster retains the name of *Charing Cross* for a few yards at its N. end; its central and most important part is **Whitehall** (Pl. B 38, 39, I); while the left (E.) side of its S. part, beyond Downing St., is known as *Parliament Street*. Almost from end to end the right (W.) side of this street is separated from St. James's Park (p. 109) by a continuous row of public offices, ranging in date from 1725, at the N. end, to 1919, at the S. end. On the left (E.) side stands the War Office, but the most interesting building is the Banqueting Hall (p. 69), the only visible relic of the famous palace, whose disappearance has so completely altered the topography of this district since the days of the Tudors and the Stuarts.

The nucleus of the PALACE OF WHITEHALL was a mansion which stood close to the Thames and was bequeathed in 1242 by Hubert de Burgh, Earl of Kent and Chief Justiciar of England, to the Dominicans of Holborn and by them sold in 1298 to the Archbishop of York. For 230 years this house, altered and embellished and known as *York House* or *York Place*, was the London residence of the Northern Archbishops, and under Cardinal Wolsey, the greatest of them all, it was famed for its splendour and the magnificence of its fêtes. It is, however, only by poetic licence that Shakespeare places here the first meeting of Anne Boleyn and Henry VIII. When Wolsey, in the full meridian of his greatness, fell in 1529, Henry VIII. seized the property, extended its bounds on the W., and converted it into a royal residence. The palace grounds then stretched, between the Thames and St. James's Park, from Great Scotland Yard, on the N., to Downing Street and Cannon Row, on the S. This royal domain was intersected from N. to S. by a narrow public thoroughfare from Charing Cross to Westminster, the S. portion of which, *King Street*, ran a little to the W. of the line of the present Parliament St. Henry VIII. spanned this thoroughfare with two gateways or archways to connect the E. and W. parts of his demesne: *Holbein's Gate*, a beautiful brick erection with towers, stood opposite the extreme S. end of the present Banqueting Hall and was removed in 1729; *King Street Gate* stood farther to the S. and was removed in 1723. In King St. Edmund Spenser "died for lack of bread" in 1599. Oliver Cromwell owned a house here, and other famous residents were Lord Howard of Effingham (d. 1573), Sir Henry Wotton (d. 1639), and Lord North (d. 1677). To the W. of King St. was Delahay St., in which Lord Jeffreys (d. 1689) once lived.

For over a century and a half Whitehall was the chief residence of the court in London. Henry VIII. married Anne Boleyn here in 1533 and died in the palace in 1547. Under Elizabeth the festivities of her father's reign were revived, and under James I. and Charles I. masques by Ben Jonson, Inigo Jones, and others were frequently presented at court. James contemplated the erection of an enormous and sumptuous new palace, but of the magnificent plan submitted by Inigo Jones nothing was built except the Banqueting Hall (p. 69), completed in 1622. It was in front of this hall that Charles I. was executed in 1649. Oliver Cromwell, the Protector, took up his abode in Whitehall in 1654 and died there four years later. Under Charles II. the palace became the centre of revelry and intrigue sketched for us by Pepys, Gramont, and others. The painful interview between James II. and the Duke of Monmouth after the battle of Sedgemoor in 1685 took place in Whitehall, and from this palace James fled in 1688. In 1695 the palace, previously much injured by a fire in 1691, was burned to the ground by a conflagration that lasted for seventeen hours. The royal residence was thenceforward in St. James's Palace (p. 114), and the gardens and grounds of Whitehall were gradually leased out for the erection of private mansions, of which Montagu House, Richmond Terrace, Whitehall Gardens, etc., are the modern successors. — There is an interesting model of Whitehall Palace in its palmy days in the United Service Museum (p. 70). See 'The Old Royal Palace of Whitehall,' by E. Sheppard (1902).

At the corner to the right as we approach Whitehall from Charing Cross, is *Drummond's Bank*. Opposite, at No. 16, is 'Cox's,' the well-known military agents and bankers. In *Craig's Court*, immediately to the S. of Cox's, stands an interesting house of 1702. Farther on, on the same side, opens *Great Scotland Yard* (now a mere side-street), which derives its name from a mansion once occupied by the kings of Scotland and their ambassadors during their residence in London. Inigo Jones and Christopher Wren had official quarters in the 'Yard' as Surveyors of the Crown Work, and John Milton resided here when Latin secretary to the Council of State (1649-52). In more recent times the name of Scotland Yard became so familiar as the headquarters of the Metropolitan Police that it was transferred to the new police headquarters opened in 1891 (New Scotland Yard, see p. 236). The *Chief Recruiting Depot* for London is now situated here.

We have now reached Whitehall proper. On the W. side of the street is an interesting series of public offices, dating from Georgian times. The first of these is the **Old Admiralty** (Pl. B 38, I), built by *Ripley* about 1725, with a tall classic portico in a small courtyard masked from the street ("deservedly veiled," remarks Horace Walpole) by an attractive stone screen designed by the brothers *Adam* in 1760. This was the Admiralty of Nelson's time, and here his body lay in state in 1805. [The Navy Office of Pepys was in Crutched Friars, p. 277.] Immediately behind, in St. James's Park, and connected with the Old Admiralty, rises the much larger **New Admiralty**, built since 1887, which is connected on the N. with the Admiralty Arch (p. 110). The wireless telegraphy installation on the roof of the new building keeps the authorities in touch with the British fleets at sea.

The Old Admiralty is separated by the *Paymaster-General's Office*, on the S., from the **Horse Guards** (Pl. B 38, I), an unpretentious structure, with a low clock-tower and archway, designed by *Kent* about 1751 to succeed a previous building erected here in 1641 as a guard-house for the palace of Whitehall. It is now the office of the Commander-in-Chief of the Home Forces. Two mounted troopers of the Life Guards or Royal Horse Guards are posted here daily from 10 to 4 o'clock, and two dismounted sentries at the other side of the archway. The former are relieved hourly, the latter every two hours. At 11 a.m. (at 10 a.m. on Sun.) the Guard on duty is relieved by another Guard, a military ceremony ( $\frac{1}{2}$  hr.) of some interest.

The passage beneath the clock-tower (open to pedestrians but closed to carriages except those of royalty and a few privileged persons) leads into St. James's Park (p. 109). The wide gravelled space immediately beyond the archway, bounded on the N. by the New Admiralty and on the S. by the Treasury, occupies the site of the old tilt-yard of Whitehall Palace. It is known as the **Horse Guards Parade** (Pl. B 38, I), and here the ceremony of 'trooping the colour' is annually performed by the Guards on the King's birthday (June 3rd). On the E. side, close to the Horse Guards buildings, are equestrian statues of *Field-Marshal Viscount Wolseley* (1833-1913), by Goscombe John (1917), and *Field-Marshal Earl Roberts* (1832-1914), by H. Bates (original in Calcutta). A Turkish cannon, captured at Alexandria in 1801; a large mortar, abandoned by Soult at the siege of Cadiz in 1812; and two large 'camouflaged' German guns are exhibited on the Parade, and on its W. side will stand the Guards War Memorial.

On the opposite (E.) side of Whitehall we note the *Office of Woods, Forests, and Land Revenues*, and (immediately to the S. of Whitehall Place) the **War Office** (Pl. B 38, I), an imposing building on a slightly irregular site, built by *William Young* in 1906.

In the roadway in front is an equestrian statue, by Adrian Jones (1907), of the *Duke of Cambridge* (1819-1904), commander-in-chief of the British armies from 1856 till 1895. The duke was succeeded by Lord Wolseley (1895) and Lord Roberts (1900), but in 1904 the office of commander-in-chief was abolished and its powers vested in the Army Council, of which the head is the Secretary of State for War. — To the S. of the War Office, at the beginning of Horse Guards Avenue, which leads to the Thames Embankment (p. 235), is a statue, by H. Hampton (1911), of the eighth *Duke of Devonshire* (1833-1908), eminent as a statesman.

To the S. of the War Office stands the **\*Banqueting Hall** (Pl. B 38, I), the only relic of the old Palace of Whitehall and the only portion ever built of James I.'s proposed reconstruction. This superb example of Palladian architecture was erected by *Inigo Jones* in 1622, on the site of an Elizabethan banqueting-hall burned down in 1619. The weather-cock at the N. end of the roof was placed there by James II. to show whether the wind was favourable or not to the approach of the Prince of Orange. It was through a window of this hall that Charles I. passed in 1649 to the scaffold erected in the roadway in front of it (tablet beneath the lower central window). Most probably the window in question was none

of those that we now see, but the window of a small annexe (now removed) at the N. end, approximately just above the present entrance-gate. In 1724 George I. converted the hall into a Chapel Royal, which, however, was never consecrated and was dismantled in 1890.

Since 1895 the interior has been occupied by the **Royal United Service Museum**, belonging to the Royal United Service Institution (p. 71). The museum is open 10-5 on week-days (adm. 1/; sailors and soldiers free; catalogue, 2/6). On duty at the entrance stand two ex-Service men, dressed respectively as a soldier under Wellington and as a sailor under Nelson. We ascend to the lofty main hall (115 ft. long, 60 ft. wide, and 55 ft. high). The nine allegorical \*Ceiling Paintings were designed for Charles I. by *Rubens*, who received for them £3000 and a knighthood. These, executed at Antwerp in 1635, no doubt with considerable assistance from pupils, are in the artist's usual exuberant style and on a colossal scale; the children in the oblong panels are 9 ft. in height. The paintings, which are on canvas stretched on panelling, have been restored five times. The Apotheosis of James I. appears in the large central oval, between oblong panels depicting Peace and Plenty, Harmony and Happiness. The other large paintings symbolize the Birth of Charles I. (S. end) and his Coronation as King of Scotland (N. end), and the four small corner ovals illustrate the Triumph of Virtue over Vice. A scheme to have the walls of the hall painted by Van Dyck with the history of the Order of the Garter was never executed.

The museum is an interesting though somewhat miscellaneous collection illustrating the history of the British armed forces, and the development of their weapons, costumes, and equipments. It comprises many relics of illustrious warriors and famous campaigns, including the Great War. The right (W.) side of the hall is devoted mainly to the army, the left side to the navy, while the basement contains artillery. The walls of the hall are hung with engravings, views, weapons, and small relics; and from the gallery hang the colours of famous regiments and ships.

By the *1st Window* on the right is a model of Whitehall Palace in 1648 (comp. p. 67). The adjacent upright case contains relics of the Duke of Wellington. — *2nd Window*: table-case with memorials of the Indian Mutiny (1857), including a few strands of women's and children's hair collected after the Massacre of Cawnpore. Adjacent is a complete collection of war-medals. — In a line with the *3rd Window*, skeleton of Marengo, Napoleon's favourite charger. — *4th Window*: case with relics of Napoleon and of Waterloo. Opposite, \*Model of the Battle of Waterloo (1815). — *5th Window*: relics of the Crimean War (1854-56); above, to the left, Bugle that sounded the charge for the Light Brigade. In the adjoining case are relics of Culloden (1745); Bible of John Balfour, who figures in Sir Walter Scott's 'Old Mortality'; Sword of Oliver Cromwell; Walking-stick and snuff-box of Sir Francis Drake; on the other side of the case, relics of General Wolfe and of the American War of Independence. — *6th Window*: relics of the Sudan. Group of furniture, including Wolfe's field canteen, chairs of Napoleon I., and chairs from the farmhouse at Donchery, where Napoleon III. surrendered after the battle of

Sedan (1870). In the case opposite the 6th window is Lord Kitchener's field-marshal's baton. — *7th Window*: relics of the South African campaign (1899-1902).

We return by the E. side of the room, noting a number of fine naval models. Above the windows hang 14 lifebuoys from British ships sunk by German submarines (left by the Germans at Bruges). In the *2nd Window* are relics of the 'Royal George,' which sank accidentally at Spithead in 1782, "with twice four hundred men." Immediately above the window is the flag of the 'Chesapeake.' By the *3rd Window*, relics of Franklin's expedition to the North Pole (1847-48). Opposite, Standard of the Commonwealth, said to have been flown by Blake. Behind, on a portion of the mast of the 'Victory,' Nelson's flag-ship at Trafalgar, is a bust of Nelson, by Chantrey; in the glass-case beyond is Nelson's uniform. \*Model of the Battle of Trafalgar (1805), illustrating Nelson's famous plan of attack. Above the *5th Window* is a shell-torn Red Cross flag. By the *6th Window* is a silver statuette of Nelson. Above it hangs the flag of U 26, and on the right is a lifebelt from the 'Emden.' In the flat case are memorials of Nelson and the private log of the 'Victory,' written up to the eve of Trafalgar; relics of the fight between the 'Shannon' and the 'Chesapeake' in 1813, including the signal-book of the 'Chesapeake,' weighted with bullets to sink it; chronometer and telescope of Capt. Cook (d. 1779). — Screen with autograph letters. In the N.E. corner is the \**Wolseley Room* (shown on application to the attendant). It contains an interesting collection of orders, presentation caskets, trophies (such as the crown of King Coffee of Ashantee), etc., which belonged to Field-Marshal Viscount Wolseley (d. 1913). On the right of the exit are relics of L 85, etc.

We now descend to the basement, which contains artillery, shells, etc. In the ante-room is a collection of savage weapons. In the central row in the main basement are a number of interesting guns: first Nordenfeldt gun used on land; model of the 'Scharnhorst'; model of the 'Queen Mary'; gun made at Mafeking during the siege; German machine-guns, trench-mortars, Minenwerfer, etc.; model of a section of the trenches and dug-outs (illuminated); model illustrating the attack on Mametz on July 1st, 1916. In the corner on the left: Zeppelin and other German relics; British 'flame gun' used at Zeebrügge. Returning along this side of the room we note a model of a New Zealand War-Pah; the wooden cage in which Mrs. Noble was confined by the Chinese for 10 days in 1839-40; a Bolshevik lance, with red pennon; relics of the mutiny of the 'Bounty' (1789). Near the door is a torpedo.

The Banqueting Hall is adjoined on the S. by the buildings (1893-95) of the *Royal United Service Institution* (founded in 1830), with a lecture-hall and library. Next door is *Gwydyr House*, built in 1796, now a government office.

Behind the Banqueting Hall lie *Whitehall Gardens*, on the site of the Privy Garden of the later Stuarts. No. 1 was the *National Club* (p. 46); No. 2 was occupied by Disraeli in 1873-75; at No. 4 (tablet) Sir Robert Peel lived from about 1825 until his death in 1850. No. 6, now the *Ministry of Transport*, was the first office of the *Ministry of Munitions*.

Farther S., and living back from the street, is *Montagu House*, the French Renaissance mansion of the Duke of Buccleuch, built in 1858-60 by William Burns. It occupies the site of an earlier house built in 1734 for the Duke of Montagu, from whose family it passed by marriage into the possession of the Buccleuchs in 1767. Montagu House was commandeered in Dec. 1916 for the newly formed Ministry of Labour and will probably remain permanently in Government possession.

Opposite Montagu House, on the W. side of Whitehall, is the **Treasury** (Pl. B 38, I), the long façade of which was added by *Sir Charles Barry* in 1846-47 to an older building. The portion fronting the Horse Guards Parade (p. 69) is ascribed to *William Kent* (c. 1733). The Treasury is the office of the commissioners who now discharge the duties of the office of Lord High Treasurer of Great Britain and Ireland (in abeyance since about 1612), viz. the First Lord of the Treasury (or Prime Minister), the Chancellor of the Exchequer, and four Junior Lords.

The Treasury is skirted on the S. by **Downing Street** (Pl. B 39, I), a narrow street built about 1663-71 by *Sir George Downing* (who graduated at Harvard in 1642), and famous out of all proportion to its appearance. The first door on the right is the entrance to the office of the *Judicial Committee of the Privy Council*, especially interesting to Colonial and Indian visitors as the final Court of Appeal for this Empire. The Council Chamber, where cases are heard (open to the public), contains fine oak panelling. No. 10 Downing Street is the official residence of the First Lord of the Treasury, and in its Cabinet Room many momentous meetings have been held. George II. offered this house in 1731 as a personal gift to *Sir Robert Walpole*, then Prime Minister, but was induced by the latter to annex it to his office instead, and Walpole removed to it in 1735. The present No. 10 retains its old façade, but internally it was altered by Wren and by Soane and is much more commodious than its dingy brick exterior suggests. Among the numerous portraits it contains is a copy of Peale's full-length of George Washington, presented in 1919. The house is connected with the Treasury by a private passage. No. 11 is the official residence of the Chancellor of the Exchequer; No. 12 is the Government Whips' Office.

We have now reached the beginning of **PARLIAMENT STREET** (Pl. B 39, I), the continuation of Whitehall since the early 18th cent., but recently much widened and now affording a fine view of Westminster Abbey and the Houses of Parliament. In the middle of the roadway rises the **\*Cenotaph**, commemorating in dignified simplicity the Glorious Dead of 1914-18. The monument, designed by *Sir Edwin Lutyens*, was first erected in plaster as a saluting point for the Allied 'Victory March' of Nov. 11th, 1919, and was rebuilt in stone and unveiled by the King on Nov. 11th, 1920, the second anniversary of the Armistice. The gun-carriage bearing the 'Unknown Warrior' (p. 104) to Westminster Abbey paused here for the solemn 'two minutes' silence' dedicated by the Empire to the memory of its dead defenders (comp. p. 9). On the right rise two large blocks of **Government Offices**, connected with each other by a bridge spanning King Charles Street [at the end of which, overlooking the park, is a statue of Lord Clive (1725-74), by Tweed]. The first of these, presenting a façade 100 yds. long to Parliament St. and completed in a dignified Italian style by *Sir Gilbert Scott* in 1875, contains the *Colonial Office* (N.E. angle), the *Home Office* (S.E.), the *India Office* (S.W.), and the *Foreign Office* (N.W.). The building encloses a spacious quadrangle (open to the public), entered from the N. and S. The next block, in the Italian Renaissance style, by *J. M.*

*Brydon*, was begun in 1900 and completed in 1919. It accommodates the *Board of Education* (N.E.), the *Ministry of Health* (S.E.), the *Board of Trade* (S.W.), and the *Office of Works* (N.W.). The sites of King St. and Delahay St. (p. 67) are covered by this block. — Derby St., on the E. side of Parliament St., leads to New Scotland Yard (p. 236).

From the S. end of Parliament St. *Great George Street* (Pl. B 39, I) runs W. to St. James's Park and Birdcage Walk (p. 111), passing the *Surveyors' Institution*, the *Institution of Civil Engineers*, and, just beyond Storey's Gate (p. 111), the *Institution of Mechanical Engineers*. — To the E. from Parliament St. *Bridge Street*, passing the Clock Tower (p. 83), leads to *Westminster Station* (Appx., p. 11) and to *Westminster Bridge* (p. 235).

### 3. WESTMINSTER.

STATIONS: *Westminster*, *St. James's Park*, and *Victoria*, all on the District Railway (Appx., p. 11). *Victoria Terminus* of the L.B. & S.C. and the S.E. & C. Railways, see p. 5. — OMNIBUSES to Westminster Abbey, see p. 90; along Victoria St., Nos. 11, 24, 29, 29A, 76; to the Tate Gallery, Nos. 32, 88 (see Appx.). — TRAMWAYS as at p. 82.

The official area of the City of Westminster (pop. 141,317 in 1921), incorporated by royal charter, includes practically all that is understood by the term 'West End' (p. 63), from Temple Bar to Chelsea and from Oxford St. to the Thames. But in the everyday usage of the Londoner the name **Westminster** refers to a much smaller area, including the immediate neighbourhood of Westminster Abbey and the Houses of Parliament and a district, with somewhat vague limits, extending thence to the W. and S.W. in the direction of Victoria Station and Vauxhall Bridge to meet the district known as Pimlico. Even the Roman Catholic Westminster Cathedral barely comes within this region, to which the present route is confined.

PARLIAMENT SQUARE (Pl. B 39, I), the open space on which Parliament St. (p. 72) debouches, extends as a kind of garden vestibule to the Abbey and the Houses of Parliament. Its N. side commands an interesting view. On the S. rise the towers of **Westminster Abbey** (Rte. 5) above St. Margaret's Church (p. 74); on the S.E. are the dignified buildings of the **Houses of Parliament** (Rte. 4) with Westminster Hall in front of them; while due E. a glimpse is obtained of the new County Hall (p. 316), the home of London's civic parliament, beyond the river. In the grassy enclosures of the square are statues of eminent statesmen.

On the N. side, *Sir Robert Peel* (d. 1850), by Matthew Noble; on the E. side, *Lord Palmerston* (d. 1865), by T. Woolner, and *Lord Derby* (d. 1869), by Noble; on the S. side, facing Westminster Abbey, *Lord Beaconsfield* (d. 1881), by Raggi; and on the W. side, *George Canning* (d. 1827), by

Westmacott, and (in front of the Middlesex Guildhall, p. 76) \**Abraham Lincoln* (1809-65), a replica of the statue by Augustus Saint-Gaudens at Chicago, placed here in 1920. On April 19th ('Primrose Day'), Beaconsfield's statue is annually decorated with primroses, his alleged favourite flower. — The Gothic *Fountain* at the corner of Great George St. was erected in 1889 in honour of Sir Fowell Buxton and the other pioneers of the abolition of slavery in the British dominions.

We follow the E. side of the square, with *New Palace Yard*, the enclosed courtyard to the N. of Westminster Hall, on our left. — In front of us, close to Westminster Abbey, and immediately opposite Westminster Hall, is—

**St. Margaret's Church** (Pl. B 39, I), a Perp. edifice dating from the late 15th cent. but repeatedly altered and restored (open 11-4, except Sat.; entrance by the E. door; Sun. services, 11 and 7). St. Margaret's, founded in the 11th or 12th cent. as the parish church of Westminster, so as to leave the monks in undisturbed possession of the Abbey, was rebuilt under Edward I. by the wool merchants of Westminster and again in 1485-1523. Until 1858 it was attended by the House of Commons in state four times annually, as then prescribed by the Prayer Book. In 1916 it was created the parish church for the Dominions beyond the Seas. Sir Walter Raleigh, who was executed in 1618 in front of the Palace of Westminster, is buried in the chancel; and in the church or churchyard rest also William Caxton (d. 1491; p. 76), Skelton, the satirical poet (d. 1529), Nicholas Udall (p. 77), Harrington, author of '*Oceana*' (d. 1677), and John Milton's second wife (d. 1658). Edmund Waller, Jeremy Bentham, and Thomas Campbell were married in this church, and Matthew Prior (b. 1664) was baptized here. The church contains many Elizabethan and Jacobean monuments. With the exception of that in the E. window the stained glass is modern. The window above the door by which we enter commemorates Caxton, who is depicted between the Venerable Bede (left) and Erasmus (right); below, on the right, is a tablet with an inscription by Tennyson. The second window in the S. aisle was erected in memory of Bishop Phillips Brooks (d. 1893), of Massachusetts. The tomb of Lady Dudley (d. 1600), to the right of it, may be noticed. The seventh window in the S. aisle commemorates Queen Victoria's Jubilee (1887; inscription by Browning), and the window at the W. end of the aisle Lord Frederick Cavendish, assassinated in Dublin in 1882. Over the W. door is a large window dedicated by Americans to the memory of Raleigh (inscription by J. R. Lowell). The window at the W. end of the N. aisle, with an inscription by Whittier, commemorates Milton. The most interesting window on the N. side is the fourth from the W. end, in honour of Admiral Blake (1599-1657; p. 100). The \**East Window*, possibly made in Antwerp about 1520, is generally believed to celebrate the betrothal (1501) of Catherine of Aragon to Prince



Arthur, Henry VII.'s eldest son, and to contain one of the only two authentic portraits of that prince. Some authorities contend that it refers to Catherine's marriage to Henry VIII. (1509). It was first set up in Waltham Abbey (p. 486).

After the Dissolution it passed through various hands, and at one time was buried to save it from the Puritans. It was finally sold to St. Margaret's in 1758 for £400. It was again removed for safety in 1915. Comp. the *Rev. H. F. Westlake's* 'St. Margaret's, Westminster' (1914).

Opposite the E. end of St. Margaret's is **Westminster Hall** (p. 88), by the side of which is a statue of *Oliver Cromwell*, by Sir Hamo Thornycroft (1899). To the S. of Westminster Hall opens *Old Palace Yard* (Pl. B 39, I; p. 83), between the House of Lords on the E., and the E. end of Westminster Abbey, with the chapter house, on the W. Near its N. end stands an admirable bronze statue of *Richard I.*, by Marochetti (1860). Entrance to the Poets' Corner, see p. 91. — Abingdon Street and Millbank lead hence to the S. to the Thames at Lambeth Bridge. On the right rise handsome blocks of offices, including those of the *Ecclesiastical Commission*, the *Crown Agents for the Colonies*, and the *Ministry of Pensions*. On the left stretch the *Victoria Tower Gardens* (Pl. B 43, 44, I), from the farther parapet of which, overhanging the Thames, we enjoy fine views of the river and the opposite bank, especially picturesque in the evening. At the N. end of the gardens is a bronze replica (1915) of a group by *Rodin* (erected at Calais in 1895), representing the devoted *Burghers of Calais*, who surrendered themselves to Edward III. in 1347 to save their city from destruction. The too lofty pedestal and the site overshadowed by the Victoria Tower were both chosen by the artist.

From Millbank Dean Stanley St. leads to the W. to **SMITH SQUARE** (Pl. B 40, I), in the centre of which rises the church of *St. John the Evangelist*, a spacious but clumsy edifice by Thos. Archer, completed in 1728 and described by Dickens in 'Our Mutual Friend' as resembling 'a petrified monster on its back with its legs in the air.' The four angle towers are said to have been added to the original design in order to cause the swampy foundations to settle uniformly. Charles Churchill (1731-64), the satirist, was for some years an unsatisfactory curate here. The home of Jenny Wren, the dolls' dressmaker in 'Our Mutual Friend,' was at the N.W. corner of Dean Stanley St. (then Church St.), now occupied by a handsome private mansion.

**LAMBETH BRIDGE** (Pl. B 44), a suspension-bridge constructed in 1862 and probably soon to be superseded, takes the place of an ancient horse-ferry to Lambeth (p. 316). Horseferry Road (comp. p. 79) runs to the W. from the bridge. From this point the long *Grosvenor Road* (Pl. B 40-G 29) follows the curve of the Thames (picturesque views) to meet Chelsea Embankment (p. 152) at Chelsea Suspension Bridge. In this road,  $\frac{1}{2}$  m. from Lambeth Bridge, is the **Tate Gallery** (Pl. B 40; Rte. 43), on the site of Millbank Prison, flanked on the E. by *Queen Alexandra's Military Hospital* and on the W. by the *Royal Army Medical College* and *Millbank Barracks*. Farther on **VAUXHALL BRIDGE** (Pl. G 37) spans

the river between Pimlico and Kennington (p. 322). The present bridge of iron and steel, designed by *Maurice Fitzmaurice*, was opened in 1906 as the successor of an older bridge built in 1816. It is 760 ft. long and 80 ft. wide. Vauxhall Bridge Road, running N. to Victoria Station, see p. 81.

In the ship-breaking yard of Messrs. Castles, in Grosvenor Road, just short of the bridge, is a small collection of *Figureheads*, etc., from old men-of-war, including the figures from the stern-gallery of the 'Fighting Téméraire' (comp. p. 368), to which visitors are courteously admitted.

The short thoroughfare leading from Parliament Square (p. 73) to the S.W. (leaving Great George St., p. 73, on the right), is known as **BROAD SANCTUARY** (Pl. B 39, I), a name recalling the sanctuary or precinct to the N. and W. of Westminster Abbey, in which refugees were protected from the civil power by the sacred character of the Abbey.

The gatehouse and prison, in which Richard Lovelace (d. 1658) composed 'To Althea from Prison,' stood at the beginning of Tothill St., and near it was the *Almonry*, where the monastic alms were distributed. William Caxton (d. 1491), the first English printer, had his printing-press at a house known as the 'Red Pale' in the Almonry. Edward V. was born in the Sanctuary in 1470, and his mother, widow of Edward IV., and his younger brother again sought safety here in 1483. Skelton, Harrington, and many others found the protection of the place convenient; but the privilege of sanctuary gradually came to be abused, Queen Elizabeth restricted it to the case of debtors, and it was finally abolished by James I.

In this street, on the right, is the *Middlesex Guildhall* (Pl. B 39, I), or *Sessions House*, the legal tribunal for Middlesex (excluding the County of London). The present building (1906-13), by J. S. Gibson, is in an elegant and ornamental Gothic style, and is profusely decorated with carved allegorical figures, heraldic symbols, etc., by H. C. Fehr. The relief over the entrance (E. side) represents Henry III. granting a charter to Westminster Abbey; on the left, the Signing of Magna Charta; on the right, Lady Jane Grey accepting the crown. The building occupies the site of the ancient sanctuary tower, pulled down in 1775. *Westminster Hospital*, adjoining, was founded in 1719 and opened on its present site in 1834. Immediately behind, in Princes St., is *H.M. Stationery Office*. — At the corner of Tothill Street, which leads to *St. James's Park Station* (Appx., p. 11), rises the large *Wesleyan Central Hall* (Pl. B 39, I), with a dome, built to serve as the headquarters of the Wesleyan Methodist Church. The building, open to visitors daily from 10 to 6 (free; entrance on the W. side), contains several large halls for meetings, concerts, etc. Popular concerts take place on Sat. at 7 p.m. and free organ recitals on Wed. at 1 p.m. from Sept. to May.

No. 25 Tothill Street is the headquarters and bookshop of the *Fabian Society*, a Socialist body founded in 1884.

In The Sanctuary, near the W. end of the Abbey, rises the *Westminster Column* (Pl. B 39, I), a Gothic memorial of red granite, by Sir Gilbert Scott, erected in 1861 in memory of Old Westminsters who fell in the

Crimean War and the Indian Mutiny (1854-58). The statues represent Edward the Confessor and Henry III. (builders of Westminster Abbey), Queen Elizabeth (second founder of Westminster School), and Queen Victoria. It is surmounted by St. George and the Dragon.

The archway immediately to the S. of the Westminster Column leads into **DEAN'S YARD** (Pl. B 39, I), once a portion of the Abbey gardens and now surrounded by houses. On the E. side are the entrances to **Westminster School** (Pl. B 39, I), or *St. Peter's College*, the ancient monastic school, referred to as early as 1371, refounded by Queen Elizabeth in 1560, and now one of the great public schools. Visitors are admitted on Sat. afternoon (daily in vacation) on application to the school sergeant at the lodge inside the gateway. The school buildings are built round *Little Dean's Yard*, on the site of the monks' quarters, relics of which remain. The College Hall dates from Edward III. and was formerly the abbot's refectory. It contains a minstrel gallery, a timbered roof, and oak tables made from the timbers of the Spanish Armada. The Great School Room was the monks' dormitory. Since 1882 the school has incorporated also *Ashburnham House*, built after 1660 by John Webb, a pupil of Inigo Jones, but named after Lord Ashburnham who occupied it in 1708. It is noted for its fine staircase and panelling. Webb probably built also the school gateway.

Westminster School now contains about 260 town-boys, and 60 foundationers or King's Scholars. The boys enjoy certain privileges in connection with the Abbey and are entitled to seats there at coronations. They attend a daily service there (p. 90). They have also certain rights of admission to the Palace of Westminster (p. 82). At Christmas the King's Scholars annually perform a comedy of Terence or Plautus, with a topical Latin prologue and epilogue. On Shrove Tuesday 'tossing the pancake' takes place in the dormitory, the boy securing the largest fragment being rewarded with a guinea. The scramble is known as the 'greeze.' The playing-field of the school is in Vincent Square (p. 79). Nicholas Udall, author of 'Ralph Roister Doister,' the earliest English comedy, was headmaster of Westminster in 1554-56; Dr. Busby in 1640-95; and Vincent Bourne (d. 1747), the Latinist, was a master here when Cowper was a pupil. In the long list of famous pupils are the names of Giles Fletcher, Ben Jonson, George Herbert, Cowley, Dryden, Locke, Wren, Cowper, Charles Wesley, Lord Mansfield, Warren Hastings, Gibbon, and Southey.

At No. 7 Dean's Yard, on the S. side, is the *Royal Almonry Office*, whence the royal alms are distributed at Easter and Christmas. It has no connection with the Almonry of Westminster Abbey (p. 76). No ceremony attends any of the distributions except that of the Royal Maundy, which takes place at a service in Westminster Abbey on Maundy Thursday, i.e. the Thursday before Easter.

On that day gifts of money (formerly of clothing, provisions, and money) are made to as many poor men and as many poor women as the King has lived years. The Abbey is open to the public, but tickets for the reserved portions must be obtained at the Almonry Office. The name Maundy is usually connected with the first word of the text (*Mandatum novum do vobis*; John xiii. 34), with which the interesting ceremony begins. At the 'first distribution' each man receives £2 5/ and each woman £1 15/ in lieu of the clothing formerly given. At the

'second distribution' each person receives a red purse containing £2 10/ (£1 to redeem the King's gown, £1 10/ in lieu of provisions) and a white purse containing as many pence as the King is years old, in silver pennies, twopences, threepences, and fourpences. These small silver coins are, with the exception of the threepences, coined only as 'Maundy money.' The purses pass ceremoniously through the hands of the Secretary, the Sub-Almoner, and the Lord High Almoner before reaching those of the recipients. The white linen scarves and the bouquets of the lay officials represent the towels and the sweet-smelling herbs used when the washing of the recipients' feet was part of the ceremony. James II. was the last sovereign that personally took part in the distribution of alms and washing of feet. — From 1724 until 1890 the annual distribution took place in the Chapel Royal, Whitehall (p. 67).

On the same side of the square, close by, is the *Church House* (Pl. B 39, I), the most striking part of which is the large red-brick extension behind, built in the Tudor style by Sir A. W. Blomfield (1896 et seq.). In this building meet the Canterbury Houses of Convocation, the House of Laity, and the National Assembly of the Church of England. It is likewise the headquarters of over 50 Church societies. Visitors (daily 10–12 and 2–4; Sat. 10–12) are shown the Great Hall, with its fine timber roof, and the Hoare Memorial Hall.

An archway in the S.E. angle of Dean's Yard leads to Tufton St., where, at No. 18, in a building formerly occupied by the Architectural Association, is now the *Royal Library for the Blind*. — The church of *St. Matthew*, in Great Peter St., a little to the S.W., has good music (p. 37).

From the S.W. end of The Sanctuary (p. 76) VICTORIA STREET (Pl. B 39, 35, I), opened in 1851, runs to the W. to ( $\frac{1}{2}$  m.) Victoria Station (p. 81). This spacious but somewhat dull street is flanked on both sides by more or less handsome blocks of offices and chambers, a remarkably large proportion of which is occupied by civil engineers. The *Westminster Palace Hotel* (occupied during the War by the National Liberal Club), at its E. end, was a frequent scene of conferences, arbitrations, and similar meetings; a tablet in the old Conference Room records that the Act of Union founding the Dominion of Canada was framed there in 1866–67. In Victoria St. are minor government offices, the offices of the *Dominion of Canada* (No. 19), the *Coal Mines Department*, the *Army and Navy Stores*, etc. The regions to the N. and S. contain various points of interest, and near the W. end of the street, Ashley Place leads on the left to Westminster Cathedral (p. 79).

TO THE N. OF VICTORIA STREET. Broadway (Pl. B 39, I), diverging on the right, runs N. to St. James's Park Station (p. 78), passing *Christ Church* and the E. end of Caxton St., in which are *St. Ermin's Hotel* (Pl. B 39, I), occupied by the *Ministry of Labour*, and *Caxton Hall* (Pl. B 39, I), used for meetings, concerts, bazaars, etc. A *Blue Coat School*, founded in 1688, occupies a building at the W. end of Caxton St. ascribed to Wren. — In *Petty France* (recently York St.) Milton occupied "a pretty garden-house" from 1651 till 1660. This house (No. 19; demolished in 1877) afterwards belonged to Jeremy Bentham, and was occupied successively by James Mill and Hazlitt. — *Buckingham Gate* leads from Victoria St., immediately beyond the Coal Mines Department, to Buckingham Palace (p. 113). — *Palace Street*, another turning off Victoria St., runs past *Westminster City School* to the Royal Mews (p. 114).

TO THE S. OF VICTORIA STREET. This region, once a slum district, but now being redeemed, occupies in great part the site of the ancient *Tothill Fields*. *Artillery Row*, commemorating in its name the Westminster archery-butts, and *Strutton Ground*, lined with costermongers' stalls, run S. from Victoria St. to Grey Coat Place, in which is the *Grey Coat School* (Pl. B 40), founded in 1698 for boys and girls, but since 1873 a day-school for girls only. In Horseferry Road (Pl. B 40), which leads hence to Lambeth Bridge (p. 75), is the new *Home Office Industrial Museum*, intended to contain exhibits illustrating means of safeguarding life in factories, etc., but at present used as the Metropolitan Police School of Instruction. During the War it was the Australian Imperial Forces War Chest Club. — To the S.W. lies *Vincent Square* (Pl. B 40), once a bear-garden, the spacious centre of which has been since 1810 the playing-field of Westminster School (p. 77). On its N. side, at the corner of Elverton St., are the headquarters of the *Royal Horticultural Society*, which was established in 1804. Fortnightly shows of fruit and vegetables are held here (comp. p. 35). The great annual flower-shows (p. 35) are held at Holland House (p. 149) and Chelsea Hospital (p. 152). The gardens of the Society are now at Wisley, in Surrey, 22 m. S. of London, the station for which is Horsley.

**\*Westminster Cathedral** (Pl. B 36, I), the largest and most important Roman Catholic church in England, stands near the W. end of Victoria St., from which it is approached via Ashley Place. This vast edifice, erected in 1895–1903, was designed by *J. F. Bentley* (d. 1902) in an early-Christian Byzantine style, wisely evading comparison with the old Norman and Gothic English cathedrals, and the alternate narrow bands of red brick and grey stone of the exterior add to its exotic appearance. The church occupies an inconvenient site which detracts from its impressiveness; it is orientated from N.W. to S.E. On the N. side rises a lofty square campanile (284 ft. high), leaning 6 ft. out of the perpendicular. The (N.W.) façade is richly articulated in three receding stages. In the tympanum of the main entrance is a mosaic by *R. A. Bell* (1916), representing Christ, St. Peter, Edward the Confessor, Our Lady, and St. Joseph. Visitors enter by the side-door on the N. (where tickets for the crypt, 6d., and the tower, 6d., are issued; illustrated guide, 1/).

**INTERIOR.** The brick walls are still bare, but the vast size and beautiful proportions of the church are remarkably impressive, especially when viewed from the W. end, from between the two great columns of red Norwegian granite (emblematic of the Precious Blood of Jesus, to which the cathedral is dedicated). When the decorative scheme is completed the walls and piers up to the height of about 30 ft. will be covered with coloured marble, while the upper walls and the domes will be lined with mosaics of subjects illustrating the great mysteries of the Christian religion. Some idea of the effect aimed at may be obtained from those of the chapels that are already completed. The cathedral, consisting mainly of four great square bays with flat domes, is rectangular in ground-plan, with lateral chapels on each side and an apse at the E. end. Its total length is 342 ft.;

the height of the main arches is 90 ft., while the domes are 112 ft. above the floor. The nave, the widest in England (60 ft. ; or, including the aisles and the side-chapels, 149 ft.), occupies the three W. bays. Over the narrow aisles and at the W. end are galleries supported by columns of coloured marble. The floor is of wood, except at the W. end, where a marble pavement in Opus Alexandrinum has been laid down. The great rood hanging from the arch at the E. end of the nave is 30 ft. long ; it bears painted figures of Christ and the Mater Dolorosa. — The E. bay contains the choir and sanctuary, 4½ ft. higher than the nave ; and in the apse is the still higher retro-choir, beneath which is the crypt. On the piers of the nave are white marble Stations of the Cross, carved in low relief by *Eric Gill*, which have been severely criticized and as enthusiastically defended.

We begin our survey of the CHAPELS with the *Baptistery*, at the W. angle, in the corner to the right of the main entrance ; it contains a large font of coloured marble. On the Saturday before Easter the archbishop blesses the baptismal water here with great ceremony. — A marble screen divides this chapel from that of *SS. Gregory and Augustine* (given by Lord Brampton, better known as Mr. Justice Hawkins). Its mosaics refer to the conversion of England. The unfinished chapel of *St. Patrick* and the Saints of Ireland is to form a memorial to the Irishmen who fell in the War. Each Irish regiment will have its own marble tablet and 'Liber Vitae.' Beyond this is the chapel dedicated to *St. Andrew* and the Saints of Scotland, in the decoration of which Scottish marbles and stone are largely employed. The following chapel is that of *St. Paul*. — We now cross the S. Transept to the *Lady Chapel*, which is situated on the S. side of the Sanctuary, and is embellished with marble and mosaics. On the reredos is a mosaic of the Madonna and Child.

At the E. end of the outer aisle of this chapel is the sacristy, where visitors to the **Crypt** (tickets, see p. 79) ring the electric bell to summon the sacristan. Passing through the Outer Sacristy, with its handsome vestment-press of Dutch ebony, we descend to the semicircular crypt, or *Chapel of St. Peter*, which is lined with marble. In the S. wall are four relic-chambers, in which are preserved a mitre of St. Thomas Becket, some fragments of the True Cross, and other relics. Against the E. wall stands an ancient chair, formerly used as the archbishop's throne. Off the W. side of the crypt opens the *Shrine of St. Edmund*, a small chapel situated directly beneath the High Altar of the Cathedral and containing an altar under which is preserved a relic of St. Edmund (displayed on Nov. 16th). In this chapel are the tombs of Cardinal Wiseman (1802-65) and Cardinal Manning (1808-92), the first two Archbishops of Westminster, who were originally buried at Kensal Green (p. 170). Count Alexandre de Benckendorff (1849-1917), the Russian ambassador, is the only other person buried in the crypt.

We now re-ascend to the church. The altar-table in the *Sanctuary* consists of a solid block of Cornish granite, 12 tons in weight. Above it rises a white marble baldacchino, with eight monolithic columns of yellow Verona marble on pedestals

of verde antico. To the left is the metropolitan throne of the archbishop, a reduced copy of the papal chair in St. John Lateran at Rome.

On the N. side the Sanctuary is adjoined by the sumptuous *Chapel of the Blessed Sacrament*, corresponding in size and plan with the Lady Chapel, but enclosed on all sides by rich bronze screens. The curtains of the tabernacle hang from golden wedding-rings bequeathed by devout matrons. Immediately to the left of it is the small *Chapel of the Sacred Heart*, much used for private devotion. — Opening off the N. Transept is the chapel of *St. Thomas of Canterbury*, or *Vaughan Chantry*, in which is a recumbent statue of Cardinal Vaughan (d. 1903 ; buried at Mill Hill), who was archbishop during the building of the cathedral. On the wall of the transept, farther to the W., is a mosaic of St. Joan of Arc. — The chapels on the E. side of the nave, as we return towards the exit, are those of *St. Joseph*, *St. George*, and the *Holy Souls* ; only the last-named has its decorations complete. The broken alabaster columns in St. George's chapel were meant for the baldacchino of the high altar, but were damaged on their way from Algeria. — At the end of the N. aisle is the access to the *Tower* (over 400 steps ; tickets, see p. 79), which commands an extensive view of London.

At the E. end of the Cathedral is a group of buildings accommodating the Clergy House, the Archbishop's Residence, the Choir School, and the Cathedral Hall (used for concerts). The present Archbishop of Westminster is *Cardinal Bourne*. — In Carlisle Place, to the W., is the house occupied by Cardinal Manning from 1873 till his death (tablet).

Victoria St., passing the N. end of Vauxhall Bridge Road and the *Victoria Station* of the District Railway (Appx., p. 11), ends on the W. at Buckingham Palace Road. Close by extends the huge **Victoria Station** (Pl. B 36, I), a double station, including the West End termini of the L.B. & S.C. Railway (to the W.) and of the S.E. & C. Railway (to the E.). Farther to the W. lies the district of Belgravia (p. 142).

**BUCKINGHAM PALACE ROAD** (Pl. B 35-32, I), which begins at Buckingham Gate on the N., is continued towards Chelsea by Piccadilly Road and Commercial Road. At No. 25 are the *Headquarters of the Boy Scouts* (Chief Scout, Sir R. Baden-Powell), of whom there are now 250,000 in Great Britain ; at Nos. 72-78 is the *National Training School of Cookery*, open to visitors on Tues., Wed., & Thurs., 10-1 & 2-4 ; and at No. 90 is the *Royal Sanitary Institute*, with the *Parkes Museum of Hygiene* (open free daily 9.30-5.30 ; on Mon. till 7 p.m.). On the other side of the railway, at No. 1 Hugh St. (Pl. B 36), is the interesting *Animals' Hospital* of Our Dumb Friends' League (open daily 3-5, except Sun.).

**VAUXHALL BRIDGE ROAD** (Pl. B 36, 40 ; tramways Nos. 8, 20, 28, etc.) runs S. to Vauxhall Bridge (p. 75), passing *Hopkinson House* (No. 8), a successful attempt to solve the problem of board and lodging for working women of a superior class.

#### 4. THE HOUSES OF PARLIAMENT.

STATION: *Westminster* on the District Railway (Appx., p. 11). — OMNIBUSES (Appx.): Nos. 3, 11, 12, 24, 29, 32, 53, 59, 76, 77, 88, etc. — TRAMWAYS (Appx.): Nos. 2<sup>a</sup> (from Blackfriars Bridge), 35 (from Holborn), and 38, 40, 56, 62, and others from the S., crossing Westminster Bridge.

ADMISSION. The Houses of Parliament are closed to the public until further notice. Normally they are open on Sat. from 10 to 4 (no admission after 3.30); entrance by the door immediately adjoining the Victoria Tower (adm. free; illustrated guide, 1/). The visit takes  $\frac{1}{2}$ –1 hr. But visitors under the escort of a member of Parliament are independent of special days and hours, and see many parts of the building not shown to ordinary visitors. 'Tea on the Terrace' with a member is a favourite function.

ADMISSION TO THE DEBATES in the House of Commons may be obtained on application at the Admission Order Office in St. Stephen's Hall (p. 88) after 4.15 p.m. (after 12.15 p.m. on Fri.), or by an order from a member. The entrance then is by St. Stephen's Porch (p. 88). Ladies are admitted only by an order from a member, and enter through New Palace Yard (p. 74). When the House of Lords is sitting as a Court of Appeal it is open to the public; but for admission to the debates a peer's order is required.

The House of Commons usually meets on Mon., Tues., Wed., and Thurs. at 2.45 p.m., on Fri. at 12 noon. After prayers and 'questions' addressed to ministers public business begins about 4 p.m. and lasts until 11 p.m., unless the 11 o'clock order be suspended or the business be of a special character. On Fri., generally devoted to private members' bills, questions are not usually asked and the House rises at 5 or 5.30 p.m. There is now no recognized 'dinner-hour,' but between 8.30 and 10 p.m. the proceedings are apt to languish. Visitors should obtain the 'order paper' or official programme from a 'messenger.' The House of Lords usually meets about 4.30 p.m. and rarely has protracted sittings. Comp. *Sir Courtenay Ilbert's* 'Parliament' (Home University Library; 1/).

The **\*Houses of Parliament** (Pl. B 39, 43, I), or *New Palace of Westminster*, a stately and extensive pile in a rich late-Gothic style, rise close to the Thames on a low-lying site that somewhat impairs the full dignity of their effect. But with their imposing towers, their pinnacles and turrets, and their oriels, statues, and other rich external decorations, they provide a noble home for the 'Mother of Parliaments.' The building, which incorporates the ancient Westminster Hall and the crypt and cloisters of St. Stephen's Chapel, was designed by *Sir Charles Barry*, and was built in 1840–50 at a cost of nearly £3,000,000. *Augustus Pugin* provided many of the detail drawings. The edifice covers 8 acres and has 11 courtyards, 100 staircases, 1100 apartments, and 2 m. of passages. Besides the House of Commons and its offices, in the N. half, and the House of Lords, in the S. half, it contains the dwellings of various parliamentary officials (including the Speaker). The W. front is interrupted by Westminster Hall, which stands between New Palace Yard and Old Palace Yard; but the E., or river façade, extends unbroken for a length of 940 ft., and is preceded by a terrace on the river, 700 ft. long. This long façade (best seen from the river)



is embellished with the statues and royal arms of British sovereigns from William the Conqueror to Victoria, while figures of the earlier English kings, from the Heptarchy to the Conquest, appear on the short N. front. Of the three towers, the tallest and the finest is the noble *\*Victoria Tower* (336 ft. high ; 75 ft. square), at the S.W. angle, said to be the loftiest square tower in existence. The archway, 50 ft. high, below this tower, is the royal entrance to the building. The *Central Spire* rises above the Central Hall (p. 86) and serves also as a ventilating shaft. The finial of the *Clock Tower* is 320 ft. from the ground. The clock, an authoritative time-keeper, has four dials, each 23 ft. square ; the figures are 2 ft. high ; and the minute-hands are 14 ft. long. The hours are struck upon 'Big Ben,' a bell weighing 13½ tons, named after Sir Benjamin Hall, First Commissioner of Works when it was hung. Offenders committed by the House of Commons to the custody of the Sergeant-at-Arms are confined in this tower.—A flag on the Victoria Tower by day and a light in the Clock Tower by night indicate that the House is sitting.

**HISTORY.** The Houses of Parliament occupy the site of an ancient palace (p. 91) and in virtue of that fact still rank as a royal palace and are in the charge of the hereditary Lord Great Chamberlain (not to be confounded with the Lord Chamberlain of the Household). This ancient palace, altered and added to from time to time, was the chief London residence of the sovereign from the reign of Edward the Confessor (or perhaps earlier) until Henry VIII. seized Whitehall (p. 67) in 1529. Old Palace Yard (p. 75) was an inner court of the palace, and down to 1800 the House of Lords assembled in a chamber at its S. end, which, in 1605, was the scene of the Gunpowder Plot. In 1512 the palace was very seriously damaged by fire and it was practically never rebuilt, though Henry VIII. added the cloisters and perhaps also the Star Chamber. In 1547 the House of Commons, which had hitherto usually met in the Chapter House of Westminster Abbey (p. 108), transferred its sittings to St. Stephen's Chapel (p. 83) in the palace ; and in 1800 the House of Lords removed to the old Court of Requests, a chamber then situated a little to the S. of Westminster Hall. In 1834, however, the entire palace was burned down, with the exception of Westminster Hall, the crypt of St. Stephen's Chapel, and part of the cloisters. Rooms were hastily repaired for the use of the two Houses, and the rebuilding of the whole was at once begun. The Lords removed to their present abode in 1847, the Commons to theirs in 1850. — The first woman-member of Parliament, Viscountess Astor, was elected for Plymouth on Nov. 15th, 1919.

The **INTERIOR** of the building is handsomely, and in some parts even sumptuously, fitted up in a style characteristic of its period. Especially in the State Apartments and the House of Lords, the ceilings, friezes, mosaic pavements, metal-work, and other decorative details will often repay more than a passing glance. The predominance of the monarchical theme, especially in the statuary and ornamental devices, reminds us that we are nominally in a royal palace.

From the public entrance we ascend the *Royal Staircase* to the **NORMAN PORCH**, intended to be decorated with statues

and frescoes illustrating the Norman period. The clustered central column and groined roof should be noticed. Hence we enter the—

**KING'S ROBIN ROOM**, used by the King on his state visits to Parliament. This sumptuous chamber, about 50 ft. in length, has stained-glass windows and a chair of state beneath a canopy, facing the elaborate fireplace. Around the room, at the top of the dado, runs a series of carved panels, by *H. H. Armstead*, with episodes from the Arthurian legend, beginning with the Birth of Arthur (by the window to the right of the throne). Above are frescoes, by *W. A. Dyce*, illustrating the virtues of chivalry (beginning to the left of the fireplace): Courtesy (Sir Tristram harping to La Belle Isidore), Religion (Vision of Sir Galahad), Generosity (King Arthur spared by his opponent), Hospitality (Sir Tristram admitted to the Round Table), and Mercy (Sir Gawaine swearing to be merciful). — We next enter the—

**ROYAL GALLERY**, an imposing hall, 110 ft. long, through which the sovereign passes on his way to the House of Lords. Tickets to view the royal procession in this hall are issued by the Lord Great Chamberlain. On the walls are two huge mural paintings by *D. Maclise*: The Death of Nelson (on the left) and The Meeting of Wellington and Blücher after Waterloo (on the right). Here hang also a painting by *J. S. Copley*, representing the last public appearance of the Earl of Chatham, and portraits of Queen Victoria and Prince Albert. The gilt statues of English monarchs are by *B. Philip*: Alfred and William I. (by the N. or exit door); Richard I. and Edward III. (bay-window); Henry V. and Elizabeth (S. door); William III. and Anne (W. door). — The—

**PRINCE'S CHAMBER**, which follows, is richly decorated in a more sombre tone, with dark panelling. In the recess opposite the entrance is a white marble statue of Queen Victoria, enthroned between Justice and Mercy, by *Gibson*. On the upper part of the walls are full-length portraits of the Tudor kings and their consorts (1485-1603; names inscribed). Below is a series of bronze reliefs of events of their reigns.

Beginning to the right of the entrance: 1. Raleigh spreading his cloak for Queen Elizabeth to walk on; 2. Elizabeth knighting Drake; 3. Death of Sir Philip Sidney; 4 (over the E. fireplace). Field of the Cloth of Gold; 5. Trial of Catherine of Aragon; 6. Sebastian Cabot and Henry VII.; 7. Lady Jane Grey; 8. Edward VI. founding Christ's Hospital (p. 224); 9 (over the W. fireplace). Charles V. visiting Henry VIII.; 10. Murder of Rizzio; 11. Escape of Mary, Queen of Scots; 12. Mary leaving France.

The door on the E. side of this room leads to the *Peers' Library* (not shown), in which is preserved the death-warrant of Charles I. and other curiosities. We pass through one of the two N. doors, leading into the—

**HOUSE OF LORDS**, an imposing and lavishly decorated Gothic hall, 90 ft. long, 45 ft. wide, and 45 ft. high. At the S.

end, beneath a gorgeous canopy, are the thrones of the King and Queen (the latter one inch lower than the former) and, to the right of the King, the state-chair of the Prince of Wales. In front, and separated from the throne by a gilded railing, is the Woolsack, a plain cushioned ottoman, occupied by the Lord Chancellor as president of the House of Lords. The remainder of the middle of the hall is taken up by the benches of the members, upholstered in bright red leather. At the N. end is the Bar, where the Commons, headed by their Speaker, attend at the opening of Parliament, and lawsuits on final appeal are pleaded (comp. p. 82). Above the bar is the reporters' gallery, with the strangers' gallery behind. Ambassadors and distinguished strangers sit in the galleries at the S. end, on each side of the throne-canopy. In the recesses above the throne and above the strangers' gallery are six frescoes, interesting as the earliest examples of large frescoes by modern English artists. At the S. end: Baptism of King Ethelbert, by *Dyce* (centre), Edward III. conferring the Order of the Garter on the Black Prince, by *Cope* (left), Prince Henry (afterwards Henry V.) submitting to Judge Gascoigne, by *Cope* (right). At the N. end: Spirit of Justice, by *Maclise*, Spirit of Religion, by *Horsley*, Spirit of Chivalry, by *Maclise*. — The side-walls below the windows are panelled and bear a narrow brass-railed gallery. The twelve stained-glass windows depict the kings of England and their consorts from the Conquest, and those of Scotland from Robert Bruce to William IV., Victoria's immediate predecessor. In niches between the windows and at the ends of the hall are statues of the eighteen barons who forced King John to sign Magna Charta in 1215. The flat ceiling is profusely adorned with heraldic emblems. — We now pass into the—

**PEERS' LOBBY**, a handsomely decorated square chamber, with a fine encaustic tiled pavement and good brass gates (by Hardman) in the S. doorway. Over the N. and S. doors are the arms of six dynasties of English rulers (Saxon, Norman, Plantagenet, Tudor, Stuart, and Hanoverian), with the initial letter of the dynastic name below each.

The **PEERS' ROBING ROOM** (not always shown), to the W. of the Lobby, contains two works by *J. R. Herbert*: Moses bringing the Tables of the Law to the Israelites (fresco), and the Judgment of Daniel (oil).

In the **PEERS' CORRIDOR**, leading N. to the Central Hall, are eight fresco paintings, by *C. W. Cope* (1856-66), of the Stuart and Commonwealth periods.

On the left: 1. Burial of Charles I. (beheaded 1649); 2. Expulsion of the Fellows of a college at Oxford for refusing to sign the Covenant (1643); 3. Cavaliers defending Basing House against the Roundheads (1645); 4. Charles I. raising his standard at Nottingham (1642). On the right: 5. Speaker Lenthall resisting Charles I.'s attempt to arrest the five members (1642); 6. London trained bands departing to raise the siege of Gloucester (1643); 7. Embarkation of the Pilgrim Fathers (1620); 8. Parting of Lord and Lady Wm. Russell before his execution (1683).

The CENTRAL HALL, a handsomely decorated octagonal vestibule, 60 ft. in diameter and 75 ft. high, separates the precincts of the Lords from those of the Commons. On the floor is the text, in the Latin of the Vulgate: "Except the Lord keep the house, their labour is but lost that build it." The ceiling is inlaid, between the massive ribs of the vaulting, with Venetian glass mosaic, showing various royal badges. The patron saints of Great Britain and Ireland are to be represented in glass mosaic over the doorways leading from this vestibule: St. George (S.) and St. David (N.), both by *Poynter*, are already in position. In niches around the hall are statues of English sovereigns of the Plantagenet line and their consorts; and on pedestals are statues of Lord John Russell (d. 1878), by *Boehm*; Lord Iddesleigh (d. 1887), by *Boehm*; Gladstone (d. 1898), by *Pomeroy*; and Lord Granville (d. 1891), by *Thornycroft*.

When Parliament is sitting, visitors who have business with members are admitted to this hall, whence they 'send in their cards' to the House, through the medium of one of the policemen on duty. Ladies were at one time not admitted beyond St. Stephen's Hall (p. 88).

A corridor (not open to the public), decorated with frescoes referring to the Tudor period, leads to the Lower Waiting Hall.

On the left: 1. Henry VIII. and Catherine of Aragon at Blackfriars (1529), by *F. O. Salisbury*; 2. Latimer preaching at St. Paul's Cross (1548), by *E. Bord*; 3. Queen Mary and Princess Elizabeth entering London (1553), by *Byam Shaw*. On the right: 4. More and Erasmus visiting the children of Henry VII. at Greenwich (1499), by *F. C. Cowper*; 5. Henry VII. and John Cabot (1496), by *P. Eden*; 6. Dispute in the Temple Gardens (see p. 215), by *H. Payn*.

In the LOWER WAITING HALL are a statue of John Bright (d. 1889), by *A. Bruce-Joy*, and a \*Bust of Oliver Cromwell, ascribed to *Bernini*. On the Terrace Staircase, descending hence to the members' lower dining-rooms and smoking-rooms, are a painting by *Sir John Gilbert* of the Field of the Cloth of Gold and a case of mediæval tally-stocks (p. 219). Another staircase ascends to the UPPER WAITING HALL, in which are damaged frescoes of themes from English poetry, now covered, with the exception of St. Cecilia (by *Tenniel*).

In Committee Room 14, on the upper floor, "Field Marshal Earl Kitchener, K.G., Secretary of State for War, spoke with members of the House of Commons on Friday, June 2nd, 1916. On Monday, June 5th, 1916, he died at sea."

The COMMONS' CORRIDOR leads to the N. from the Central Hall. Like the Peers' Corridor it is decorated with frescoes, in this case by *E. M. Ward*.

On the left: 1. Dame Alice Lisle concealing fugitives after the battle of Sedgemoor (1685); 2. Last sleep of the Marquis of Argyll (1661); 3. William and Mary at Whitehall (1689); 4. Acquittal of the Seven Bishops (1687; p. 89). On the right: 5. Monk declares for a free parliament (1660); 6. Charles II. landing at Dover (1660); 7. Execution of Montrose (1650); 8. Jane Lane assisting Charles II. to escape after the battle of Worcester (1651).

THE COMMONS' LOBBY, at the end of the corridor, resembles the Lords' Lobby in shape. The only statue here is one of Sir William Vernon Harcourt (d. 1904), by *W. Story*. In the S.W. and N.W. angles are the Whips' offices, and on the W. side is a post office for the use of members. The door on the E. leads to the *Commons' Library* (not shown), which, like the Lords', overlooks the Thames. The door on the W. admits to the Upper Cloisters (p. 89). Beyond the lobby, on the N., lies the—

HOUSE OF COMMONS, 75 ft. long, 45 ft. wide, and 41 ft. high, the comparative plainness of which contrasts with the splendour of the House of Lords. The walls are panelled with oak and in the stained-glass windows are the armorial bearings of parliamentary boroughs. The Speaker's chair is at the N. end of the chamber, facing the throne and the woosack in the House of Lords. In front of the chair is the table of the House, on which the mace rests during the sittings of the House. When the House is 'in Committee' the mace is placed 'under the table.' On either side of the table are the 'front benches,' the ministerial on the Speaker's right, the opposition on his left. Besides the benches on the floor, the two side-galleries also are reserved for members; but even including these galleries there are seats for only 450 of the 707 members. The house was purposely kept small for acoustic reasons.

At the end of the chamber, above the Speaker's chair, are the *Reporters' Gallery* and, at a higher level, the *Ladies' Gallery*. The brass grille once in front of the latter was removed in 1917. At the other end of the hall, facing the Speaker, are the *Peers' Gallery* (right) and the *Ambassadors' Gallery* and seats for *Distinguished Strangers* (left), and behind these is the ordinary *Strangers' Gallery* (adm., see p. 82). At the back of the Strangers' Gallery is the *Sergeant-at-Arms' Gallery*. On the front of the gallery facing the Speaker's chair are memorial shields to members who fell in the War. — The House of Commons is flanked on each side by *Division Lobbies*, into which the members file when a vote is being taken, 'Ayes to the right (W.), Noes to the left' (E.).

Apart from its rules of procedure, the House of Commons observes various points of *Etiquette*, any breach of which is hailed with cries of 'Order, Order,' sometimes a little puzzling to the uninitiated stranger. Members may wear their hats in their seats and, until comparatively recently, were not expected to move about the precincts of the House uncovered, unless they were official members. When a member raises a point of order, after a division has been called, he does so seated and covered. Newspapers may not be read in the House. Members desiring to speak endeavour to 'catch the Speaker's eye' by rising in their places. The Speaker calls by name the member who is to speak; but in their speeches members refer to each other only under the names of the constituencies they represent. All members are 'honourable members,' those who are privy councillors are 'right honourable members'; military and naval members are 'honourable and gallant,' barristers are 'honourable and learned.' No two members

may be on their feet together to address the House, and no member may remain standing when the Speaker rises to speak. No one is supposed to pass between the Speaker and a speaking member, if the latter be in one of the two front rows of benches on either side of the House. A member speaking from the foremost row of benches may not advance his foot beyond a red line on the carpet which marks the limit supposed to keep him out of sword's reach of the occupants of the benches opposite.

We now return to the Central Hall and, passing through the S. door, enter ST. STEPHEN'S HALL, the walls of which "precisely correspond with the ground plan of St. Stephen's Chapel, founded by King Edward I. and completed by King Edward III. A.D. 1292-1364" (see tablet on the N. wall). In this chapel, the chapel royal of the Old Palace of Westminster, the House of Commons met from 1547 till the destruction of the palace by fire in 1834 (comp. p. 83), and to this day the name 'St. Stephen's' is often used as equivalent to 'House of Commons.' The exact positions of the Speaker's chair and of the table are indicated by brass marks on the pavement near the E. end.

The pictures on the walls to the left and right represent the Speaker being forcibly held in his chair by Denzil Holles and others (1629), by *Gow*; and the Escape of the Five Members (1642), by *Seymour Lucas*.

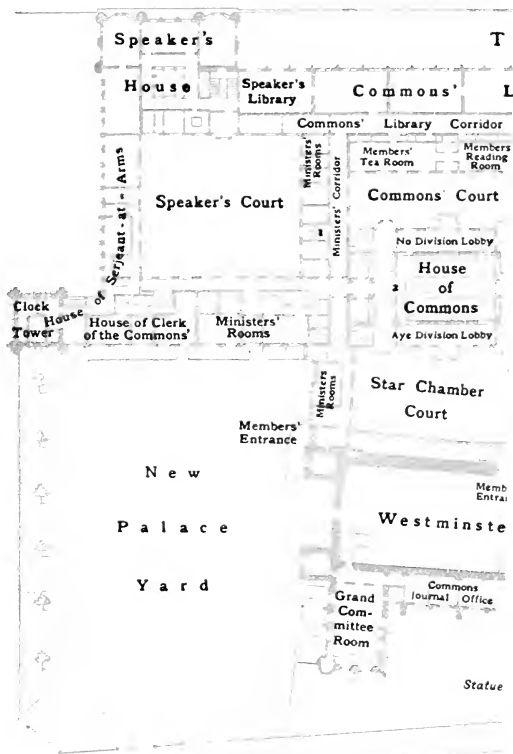
In the angles of the hall are figures of the early Norman kings, and on pedestals by the walls are statues of British statesmen; on the right (N.): Clarendon (d. 1674), by *Marshall*, Falkland (d. 1643), Somers (d. 1716), both by *Bell*, Mansfield (d. 1796), Fox (d. 1806), both by *Baily*, and Burke (d. 1797), by *Theed*; on the left (S.): Hampden (d. 1643), Selden (d. 1654), both by *Foley*, Walpole (d. 1745), by *Bell*, Chatham (d. 1778), Pitt (d. 1806), both by *McDowall*, and Grattan (d. 1820), by *Carew*.—From this hall we descend a few steps to—

ST. STEPHEN'S PORCH, whence we command a fine view of Westminster Hall. The beautiful large window on our left originally formed the S. end of Westminster Hall, but was moved back to its present position by Sir Charles Barry, so as to incorporate Westminster Hall in his new building. Thence we descend a few more steps to the exit, which brings us out in Old Palace Yard, opposite King Henry VII.'s Chapel.

**\*Westminster Hall** (no admission; comp. p. 89). This venerable and beautiful hall, originally built by William II. in 1097, but altered and enlarged by his successors, received its present form, and more especially its magnificent oaken **\*Roof**, from Richard II. in 1399. From the 13th cent. until 1882 the chief English law courts sat at Westminster Hall, at first in the hall itself, afterwards in buildings erected for the purpose on the W. side. The portion of the hall not occupied by the courts was a public resort and in the 17th and 18th cent. contained numerous hucksters' stalls. When the judges migrated to the New Law Courts in 1882 (p. 197)

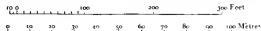
**Galleries: House of Commons**

R I



ST. MARGARET

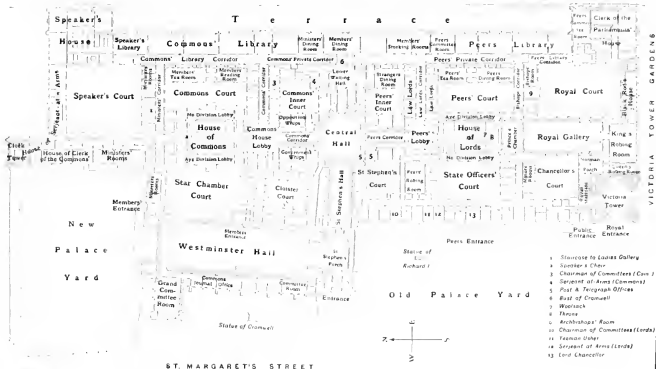
**Galleries: House of Commons**



Galleries: House of Lords

R I V E R T H A M E S

T e r r a c e





the old courts were pulled down and the original W. façade of the hall, as left by Richard II., was restored or rebuilt by J. L. Pearson. The hall, which has its principal entrance on the N., in New Palace Yard, is 290 ft. long, 68 ft. wide, and 92 ft. high. Comp. p. xlvii.

Westminster Hall is perhaps specially memorable as the scene of the condemnation of Charles I. in 1649. A brass tablet on the steps at the S. end marks the spot where the king sat during his trial. But it has witnessed many other historic events and grave state-trials. Here Edward II. abdicated in 1327, and, by the irony of fate, Richard II., the builder of the hall, was here deposed in 1399, soon after its completion. In 1653 Oliver Cromwell was here installed as Lord Protector. The coronation banquets were held in this hall, down to the time of George IV.; and here the bodies of Gladstone (1893) and Edward VII. (1910) lay in state. Amongst those who have been condemned to death in this hall were William Wallace, the Scottish hero (1305), Lord Cobham, leader of the Lollards (1417), Sir Thomas More, the saintly Chancellor (1535), Sir Thomas Wyatt, leader of a rebellion against Mary (1554), the Earl of Essex, once the favourite of Elizabeth (1601), Guy Fawkes (1606), and Strafford (1641). The famous trial in this hall of the Seven Bishops for opposing the illegal dispensing power of James II. ended in acquittal (1687), and here Warren Hastings also was acquitted (1795) of a charge of corruption after a trial that lasted over seven years. The last public trial in the hall itself was that of Lord Melville for malversation in 1806.

The roof of the hall is undergoing a careful restoration, during which the public are not admitted. A new steel framework is being provided, leaving the old woodwork as a mask only. Some ancient tennis balls, 'skied' in long-past games, were found behind the joists.

A door near the S.E. angle of Westminster Hall leads into \***ST. STEPHEN'S CRYPT** (p. lii), the ancient crypt of St. Stephen's Chapel (p. 88), now known also as the church of *St. Mary Undercroft*. This crypt, with its finely groined vaulting retaining most of the original bosses, has been restored and richly decorated and is still occasionally used for christenings and marriages in the families of members of Parliament.

Another modern doorway on the E. side of Westminster Hall opens upon the beautiful *St. Stephen's Cloisters*, built by Henry VIII., with a fan-tracery ceiling little inferior to that of Henry VII.'s Chapel (p. 97). A small oratory or chapel projecting from the W. walk is traditionally said to be the place where the death-warrant of Charles I. was signed. The cloisters are now used as a members' cloak-room and are not open to the public. The members' entrance from New Palace Yard is by a side-door to the E. of Westminster Hall and thence by a covered arcade skirting the E. wall of the Hall to the Cloisters. A staircase ascends to the *Upper Cloisters*, which have been almost entirely rebuilt.



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## 5. WESTMINSTER ABBEY.

**STATIONS:** *Westminster* and *St. James's Park*, both on the District Railway (Appx., p. 11), are respectively 3 min. to the N.E. and 7 min. to the W. — All OMNIBUSES (Appx.) plying down Whitehall are convenient for the Abbey, e.g. Nos. 3, 11, 12, 24, 29, 32, 53, 59, 77, 88. — **TRAMWAYS** as for the Houses of Parliament, see p. 82.

**ADMISSION.** Except on Sun. and during the hours of services, Westminster Abbey is open free to visitors. On Ash Wednesday, Good Friday, and Christmas Day it is open for service only. As there are daily services at 8, 9.30 (for the boys of Westminster School only), 10, and 3, the available hours for visitors in summer are from about 11 a.m. to 3 p.m. and from about 4 to 5, 5.30, or 6 p.m. In winter visitors are not admitted after 3 p.m. On Sun. the services are at 8, 10.15, 3, and (in summer) 6.30 p.m. — The *Chapels* and *Ambulatory* (p. 96) are open free on Mon., but on other days visitors obtain tickets (6d. each) from a verger in the Poets' Corner (p. 93), and are conducted in parties starting every  $\frac{1}{2}$  hr. from the S. gate of the Ambulatory. From the same verger tickets are obtained for the room with the *Wax Figures* (p. 103), 3d. on Mon., 6d. on other days; and for the *Norman Undercroft* (p. 109), daily 3d. The *Chapter House* is open daily, but the *Chamber of the Pyx* (p. 108) is open on Tues. and Fri. only (both free). — Free Recitals (string quartettes, etc.) are given in the Abbey on Thurs. (6 p.m.).

The usual **ENTRANCE** to the Abbey is by the North Porch (p. 91), and our description of the interior begins there; but those who first examine the exterior of the church may find it convenient to enter by the small door in the E. aisle of the S. transept (Poets' Corner, p. 93), reached by a paved way between the Chapter House and the Choir, then visit the chapels of the ambulatory, and afterwards turn their attention to the free parts of the church.

**GUIDE BOOKS** (scarcely necessary) are sold at the entrance. The best for the average visitor is the *Westminster Abbey Guide*, by Mrs. A. Murray Smith and Mrs. H. Pirchenough (illus.; 1/6). There is a *Roman Catholic Guide*, by Father E. W. Leslie (1901). Canon Westlake's *New Guide* (illus.; 1/6; 1916) is very summary. — Comp. Dean Stanley's '*Memorials of Westminster Abbey*'; Sir G. G. Scott's '*Gleanings from Westminster Abbey*'; Mrs. A. Murray Smith's '*Westminster Abbey, its Story and Associations*' (1907); W. J. Loftie's '*Westminster Abbey*' (illus.; 1913); F. B. Bond's '*Westminster Abbey*'; and W. R. Lethaby's '*Westminster Abbey and the Kings' Craftsmen*' (1908).

**\*\*Westminster Abbey** (Pl. B 39, I), more officially the *Collegiate Church of St. Peter in Westminster*, though built at different periods, is, apart from Henry VII.'s magnificent Perpendicular chapel at the E. end and the 18th cent. W. towers, one of the most beautiful examples of Early English architecture in England, the pure beauty of which is perhaps sometimes apt to be overlooked by visitors engrossed in its historic associations. For no other building is so intimately or so picturesquely connected with English history. For centuries the early Parliaments of the realm assembled in the Chapter House; within the Abbey every English sovereign since Harold (except Edward V., who never reigned) has been crowned, and countless other national ceremonies have taken place; and here, amid the tombs of kings and queens, repose the illustrious dead of many ages, enjoying the last, and perhaps the highest, honour their country could bestow. Comp. pp. 1, xlvii

The site upon which the Abbey stands was originally an island in the midst of marshes, extending N. to about Bridge St., S. to Great College St., and W. to near Princes St. According to tradition a church built on this *Thorney Isle*, or Isle of Thorns, by *Sebert*, king of the East Saxons, was consecrated by *Mellitus*, first bishop of London, in 616; but there is no authentic record of any earlier church than that of the Benedictine Abbey, founded here probably between 730 and 740, which was dedicated to St. Peter and received the name 'West Minster,' or western monastery, probably from its position to the W. of the city of London. Nothing now remains of this building, but its church is known to have stood a little to the W. of the present one. In 1050 *Edward the Confessor*, increasing the number of monks from about a dozen to 70 or 80, began to rebuild the abbey on a larger scale, and at the same time erected or restored a royal residence within its precincts (p. 83), so that the new abbey church became a royal chapel as well. This Norman church, which was cruciform in ground-plan and had a rounded apse, was consecrated in 1065. Very little of it now remains, but portions of the foundations have been found below the present floor. In 1163 *Edward* (d. 1066) was canonized and his body was placed in a shrine below the crossing of his church, where it became the object of great veneration. In 1220 a Lady Chapel was added at the E. end, and shortly afterwards *Henry III.* decided to honour St. Edward by rebuilding the entire church in a more magnificent style, as we now see it. The new church is much higher than the old one, in this as in several other particulars resembling French rather than English models (p. 1). In 1269, when the E. end, the transepts, and the five E. bays of the nave, as well as the chapter-house, had been rebuilt, the new church was consecrated. St. Edward's body was transferred to a magnificent new shrine behind the high altar, raised on a mound of earth said to have been brought from the Holy Land. From this time onward the Abbey became the royal burial-church. After *Henry's* death (1272) the work of transforming the Norman nave went on, with longer or shorter interruptions, for over 200 years; but, says Mr. Micklethwaite, "the story of the rebuilding of the nave is difficult to read because, though it was spread over so many years, the design once laid down was kept to and the details not changed." Hardly was the new nave completed when the Lady Chapel was pulled down to make way for the magnificent Chapel of *Henry VII.* (1503-19). The lower part of the W. façade, in front of which projects the Jerusalem Chamber (p. 109), dates from the 15th cent. but was altered by Hawksmoor; the incongruous towers (225 ft. high) were added by the same architect about 1739. In 1890 the façade of the N. transept was entirely remodelled from the designs of Sir Gilbert Scott and J. L. Pearson. At one time it was preceded by 'Solomon's Porch,' a large porch built in the reign of Richard II., now utterly vanished. — After the dissolution of the monasteries in *Henry VIII.'s* reign, Westminster Abbey was for ten years (1540-50) the cathedral of a Bishop of Westminster. Queen Mary reinstated the abbot and monks; but Elizabeth finally placed the church under an independent Dean and Chapter, whose successors rule it to-day.

The extant monastic buildings date mainly from the 13th and 14th cent., but there are remains of Norman work in the Chamber of the Pyx and the adjoining Undercroft (pp. 108, 109). The Abbey precincts, enclosed by a wall, extended for some way all round the church, and their independence of the civil authority is commemorated in the name of Broad Sanctuary (see p. 76). In addition, the monastery owned several manors and other property in what is now modern London.

The usual ENTRANCE to the Church is by the North Door, which, owing to its proximity to the palace, was the one most used by ancient royal processions. The small entrance in the S. transept (Poets' Corner) provided a convenient private access from the palace. The visitor should study the beautiful interior of the church as a whole, before proceeding to inspect the various monuments. Westminster

Abbey is 513 ft. in length, including Henry VII.'s Chapel, 200 ft. broad across the transepts, and 75 ft. broad across the nave and aisles. The nave, separated from the aisles by pointed arches supported on circular columns round each of which are grouped eight slender shafts, is the loftiest Gothic nave in England (102 ft.; York Minster 100 ft.). Above the arches run the triforium, one of the most beautiful features of the church, with exquisite tracery, and, still higher, the fine clerestory.

Behind the triforium gallery is an upper aisle running round the church, and a visit to it (special permission necessary) is interesting for the sake of the views of the church and of the sculptures placed too high to be well seen from below.

Each transept possesses a large rose-window, below which are fine carved figures. The S. transept has no W. aisle, as the E. walk of the cloister, with the muniment-room (p. 107) above it, here impinges on the church. The choir-apse is rounded and contains the Chapel of St. Edward, so that the high altar is placed somewhat far forward, and the ritual choir extends into the first three bays of the nave. There is little ancient glass in the church, though a few fragments have been patched together in the large E. windows.

We now proceed to inspect the tombs and monuments, regretting that in too many cases the sculptures are unworthy both of their subject and their situation. Many of the monuments commemorate men who are not buried in the Abbey. We begin at the entrance in the—

**North Transept**, where several eminent statesmen are interred. On the left (E.): by the first column, *George Canning* (1770–1827), the statesman, by Chantrey, and his son *Earl Canning* (1812–62), Viceroy of India, by Foley; in the pavement in front are the graves of *C. J. Fox* (p. 105) and *Henry Grattan* (1746–1820), the Irish patriot and orator. The next large monument on the left commemorates the *Duke of Newcastle* (1592–1676), a devoted adherent of Charles I. By the following pillars are statues of three great modern statesmen: *Benjamin Disraeli*, *Earl of Beaconsfield* (1804–81; grave, see p. 490), by Boehm; *William Ewart Gladstone* (1809–98), by Brock; and *Sir Robert Peel* (1788–1850; not buried here), by Gibson. Between Disraeli and Gladstone is a good monument by Roubiliac to *Admiral Sir Peter Warren* (d. 1752). On the opposite side of the transept, as we return, are statues of *Lord Mansfield* (1705–93), Lord Chief Justice, by Flaxman; *Lord Castlereagh* (1769–1821), a minister as unpopular in England as in Ireland, by Thomas; and *Lord Palmerston* (1784–1865), by Jackson; and a large monument with allegorical figures by Bacon to *William Pitt*, *Earl of Chatham* (1708–78).

In the W. aisle of the N. Transept : on the right, *Elizabeth Warren* (d. 1816), by Westmacott, a monument referring to her benevolent life. The next large monument is that of *Sir Eyre Coote* (1726-83), British general in India, by Banks. In the next bay are a monument to *Jonas Hanway* (1712-86), the philanthropist (p. 184), by Moore, and busts of *Warren Hastings* (1732-1818 ; not buried here), Governor-General of India, by Bacon, and of *Richard Cobden* (1804-65 ; not buried here), the apostle of free trade, by Woolner. Above Cobden is a medallion (by Boehm) of *Sir Henry Maine* (1822-88), the eminent jurist.

The door at the end of this aisle is supposed by some authorities to have been reserved for the pilgrims to the shrine of St. Edward. — The window beside it, with scenes from the 'Pilgrim's Progress,' was inserted in 1911 in memory of *John Bunyan* (1628-88).

**Sanctuary.** We now walk across the church, passing between the High Altar, on the left, and the Choir, on the right, to the S. Transept. The Sanctuary, or space within the altar-rails, where coronations take place, has a venerable pavement made of mosaics brought from Rome by Abbot Ware and laid down here about 1268 by Master Odericus. On the left are the three most beautiful architectural \*Tombs in the Abbey, dating from between ca. 1298 and 1325. The nearest one is that of *Aveline, Countess of Lancaster* (d. c. 1273), first wife of Edmund Crouchback. The others commemorate *Aymer de Valence* (d. 1324), who fought under Edward I. and Edward II., and *Edmund Crouchback, Earl of Lancaster* (d. 1296), second son of Henry III. and founder of the house of Lancaster. All three are adorned with carved shields and were originally richly painted and gilded. On the canopies of the two later tombs are representations of the deceased on horseback. The statuettes around Aymer de Valence's tomb are among the most exquisite small sculptures in England ; the little figure at the head supported by two angels represents the departing soul. — On the right side of the Sanctuary are sedilia, dating from the time of Edward I. but retaining few traces of their former decoration, and an ancient tapestry from Westminster School, on which is hung a \*Portrait of Richard II., the oldest contemporary portrait of any English monarch and one of the most important existing examples of mediæval portraiture, ascribed to Beauneveu of Valenciennes or to Jacquemont de Hesdin. Below is the Renaissance tomb of *Anne of Cleves* (d. 1557), fourth wife of Henry VIII. — The choir-stalls are modern (1848).

**\*South Transept and Poets' Corner.** — Poets' Corner, taking its name from the tombs of Chaucer and Spenser, is, strictly speaking, the S. end of the E. aisle of this transept ; but the tombs of the poets have overflowed into the S. end

of the central aisle also, and have carried with them the name. The W. side of the transept is known as the 'learned' wall.

"I have always observed that the visitors to the Abbey remain longest about the simple memorials in Poets' Corner. A kinder and fonder feeling takes the place of that cold curiosity or vague admiration with which they gaze on the splendid monuments of the great and the heroic. They linger about these as about the tombs of friends and companions."—*Washington Irving*.

On the left side of the E. aisle as we enter is a bust of *John Dryden* (1631–1700), by Scheemakers (1731), behind which is the chapel of St. Benedict. In the pavement in front of Dryden is a slab believed to commemorate *Robert Hawke*, who was slain in the choir in 1378 by the retainers of John of Gaunt, in defiance of the right of sanctuary. The Abbey remained closed for four months until the violent deed was purged. Near Dryden are buried *Francis Beaumont* (1584–1616), the dramatist, and his less famous brother *Sir John Beaumont* (1583–1627); *Richard Hakluyt* (d. 1616), famous for his collection of 'Voyages,' is supposed to rest near here also. By the next pillar (left) is a bust of *Henry Longfellow* (1807–82), by Brock, placed by the English admirers of the American poet in 1884. — *Abraham Cowley* (1618–67), the poet, by Bushnell. — Beneath the next window is the Gothic \*Tomb of *Geoffrey Chaucer* (1340 ?–1400), the poet of the 'Canterbury Tales,' erected 155 years after his death by Nicholas Brigham, a poet not otherwise remembered, who is supposed to have brought the small altar-tomb and the Purbeck canopy above it from some dismantled City church. The space at the end of the altar-tomb is perhaps a prayer recess. The Chaucer window above was inserted in 1868. — Beneath the pavement in front of Chaucer's tomb are the graves of *Alfred Tennyson* (1809–92), *Robert Browning* (1812–89), and the earlier poet *Sir John Denham* (1615–69); on the pillar to the W. is a bust of Tennyson at the age of 48, by Woolner. — On the same wall as Chaucer's tomb, *John Philips* (1676–1709; buried at Hereford), author of 'The Splendid Shilling,' and *Michael Drayton* (1563–1631), author of 'Polyolbion.'

On the S. wall, beyond the door mentioned on p. 91, and above a door leading to the chapter house crypt (p. 108), medallion of *Ben Jonson* (1573 ?–1637; buried in the nave, p. 105), by Rysbrack, from a design by Gibbs, put up about 90 years after the poet's death. — Farther on, *Edmund Spenser* (1552 ?–99), the poet of 'The Faerie Queene'; the present monument is a copy (1778) of the original one. — Above, *Samuel Butler* (1612–80; grave, see p. 204), the satirical author of 'Hudibras.' — *John Milton* (1608–74; grave, see p. 258), by Rysbrack (1737), a memorial delayed by political feeling for over 60 years after the poet's death. — Below, *Thomas Gray* (1716–71; grave, see p. 492), by Bacon. — On the partition-wall, *Matthew Prior* (1664–1721), poet and diplomatist; the



monument, designed by Gibbs and executed by Rysbrack, includes a bust of Prior by Coysevox, presented to him by Louis XIV. — *Charles de St. Denis, Seigneur de St. Evremond* (1613–1703), a French author who spent the latter half of his life at the English court, by Horwell. — On the next pier, beyond Tennyson's bust, *Thomas Campbell* (1777–1844), the poet, by Marshall. — In the floor a little to the N. is marked the tomb of *Thomas Parr* (d. 1635; 'Old Parr'), said to have lived 152 years and under ten sovereigns, while farther S. are those of *Dr. Samuel Johnson* (1709–84; see p. 200), *Garrick* (see p. 96), and *Sir Henry Irving* (1838–1905). — On the W. side of the partition-wall, *Samuel Taylor Coleridge* (1772–1834; grave, see p. 441), by Thornycroft. — *Robert Southey* (1774–1843; buried at Crosthwaite), by Weekes, with an epitaph by Wordsworth. — *William Shakespeare* (1564–1616; buried at Stratford-on-Avon), by Scheemakers, from a design by Kent. On the monument, which was erected in 1740, are inscribed some lines from 'The Tempest,' and at the corners of the pedestal are heads representing Queen Elizabeth, Henry V., and Richard III. — *James Thomson* (1700–48; grave, see p. 471), author of 'The Seasons' and 'Rule Britannia.' — Above, *Robert Burns* (1759–96; buried in Dumfries), by Sir John Steell (1885). — On the S. wall, *Nicholas Rowe* (1674–1718), the dramatist and poet, by Rysbrack. — *John Gay* (1685–1732), the poet; the monument, by Rysbrack, bears an epitaph by Pope as well as a somewhat flippant couplet by Gay himself. — Above the door to the Chapel of St. Faith, *Oliver Goldsmith* (1728–74; date of birth given wrongly in the epitaph; grave, see p. 214), by Nollekens, with an epitaph by Dr. Johnson.

The *Chapel of St. Faith*, formerly the revestry, is reserved for private devotion, and this fact and the poor light render it difficult to examine its interesting features. The chapel retains its original flooring. At the W. end is a kind of bridge with a door at either end, by which the monks descended from the dormitory for the night service (see below). The remarkable early-Gothic painting over the altar was probably executed in the 13th cent. by one of the monks (depicted at the side).

To the right of the chapel, *Sir Walter Scott* (1771–1832; buried at Dryburgh); the bust, a replica of one by Chantrey, was placed here in 1897. — Above, *John Ruskin* (1819–1900; buried at Coniston), by Onslow Ford. — The large monument (by Roubiliac) to the *Duke of Argyll* (1678–1743), the duke of 'The Heart of Midlothian,' blocks the door by which the monks entered the church from their dormitory for the night service (see above). — On the W. wall, *Jenny Lind-Goldschmidt* (1820–87), the Swedish singer. — Above, *George Frederick Handel* (1685–1759), by Roubiliac. A slab in the floor marks his grave, and one beside it that of *Charles Dickens* (1812–70). — By the pier, *William Makepeace Thackeray* (1811–63; grave, see p. 170), by Marochetti. — *Joseph Addison* (1672–1719; see p. 100), by Westmacott. — *Lord Mac-*

*aulay* (1800-59), by Burnard. Beneath our feet is the slab marking his grave, and close by is the grave of *Henry Cary* (1772-1844), translator of Dante. — In the next bay, *Isaac Casaubon* (1559-1614), the classical scholar; below the inscription are the initials I. W. and the date 1658, said to have been inscribed by Izaak Walton. — *William Camden* (1551-1623), the antiquary. — Above, *David Garrick* (1717-79), by Webber. — *Bishop Thirlwall* (1797-1875), by Davis, and *George Grote* (1794-1871), by Bacon, two historians of Greece.

**Ambulatory and Choir Chapels** (adm., see p. 90). We now proceed to visit the *Chapels*, entering by the gate at the end of the S. Ambulatory. On the left outside the gate is a monument by Bird to *Dr. Richard Busby* (1606-95), the famous headmaster of Westminster School (p. 77).

In pre-Reformation days many of the ancient tombs in this part of the church were resplendent with painting, gilding, jewels, and brightly coloured mosaics. Precious relics also were often deposited beside them, and to protect these treasures the chapels were railed in and the ambulatory itself always had gates where the present ones now stand. The numerous pilgrims to these shrines probably entered the church by the door in the W. aisle of the N. transept and were conducted round the chapels in parties much as is done now.

On the left inside the gate is the so-called tomb of *Sebert* (p. 91) and his wife. Above is the back of the sedilia in the sanctuary (p. 93), on which hang three modern tapestries representing St. John disguised as a pilgrim, Edward the Confessor, and Henry III., the last two being copies of the old paintings on the sedilia.

Opposite is the CHAPEL OF ST. BENEDICT (no adm.), which is best seen from the S. transept (p. 93). Beside the railing on this side is the alabaster tomb of *Simon Langham* (d. 1376), abbot of Westminster and afterwards archbishop and cardinal; he left his vast fortune to the monastery and much of the later part was built with his bequest.

Between this chapel and the next is a small altar-tomb with much defaced mosaics. This covers the remains of four children of Henry III. and four of Edward I., and was probably removed hither from its original position in the Confessor's Chapel in 1272 to make room for Richard II.'s tomb (p. 102). — Opposite we see the outer side of Richard II.'s tomb and then that of Edward III.; the beautiful little brass \*Statuettes of his children and the enamelled coats-of-arms on the latter should be noticed.

The CHAPEL OF ST. EDMUND is separated from the ambulatory by an ancient oaken screen. To the right, inside, \**William de Valence, Earl of Pembroke* (d. 1296), half-brother of Henry III. This tomb consists of an oaken coffin and effigy of the deceased, which were formerly coated with metal plates covered with Limoges enamel, remnants of which may

still be seen here and there. — *Edward Talbot, Earl of Shrewsbury* (d. 1617), and his wife; a handsome Jacobean tomb, to accommodate which, however, some of the arcading was destroyed. — Farther on, *Sir Bernard Brocas* (d. 1395). — Beyond the large monument to *Lord John Russell* (d. 1584), whose infant son is represented at his feet, is that of his daughter *Lady Elizabeth Russell* (1575–1601), a fine seated figure, the earliest non-recumbent statue in the Abbey. — In the floor in front are slabs marking the graves of *Edward Bulwer Lytton* (1803–73), the novelist, and *Lord Herbert of Cherbury* (d. 1678). — In the centre of the chapel are the table-tombs of *Robert de Waldeby, Archbishop of York* (d. 1398), the companion of the Black Prince, with a brass representing him in full eucharistic vestments, and of *\*Alianore de Bohun, Duchess of Gloucester* (d. 1399), in conventual dress as a nun of Barking (p. 480), the largest and finest brass in the Abbey. — Near the E. wall is the recumbent figure of the *Duchess of Suffolk* (d. 1559), mother of Lady Jane Grey. — Adjoining are the finely modelled but sadly mutilated alabaster effigies, 20½ inches in length, of two children of Edward III. — Beside the door into the chapel, *\*John of Eltham* (1316–36), second son of Edward II.; this tomb of alabaster is especially interesting for the careful representation of the prince's armour.

The CHAPEL OF ST. NICHOLAS has a fine stone screen. On the right of the door, *Philippa, Duchess of York* (d. 1431). — In the centre is the fine tomb, by Nicholas Stone (c. 1631), of *Sir George Villiers* (d. 1606) and his wife (d. 1630), parents of the Duke of Buckingham (p. 100). — The large monument on the S. wall, to the *Wife and Daughter of Lord Burleigh* (c. 1588), and that on the E. wall to the *Duchess of Somerset* (d. 1587), widow of the Protector, are good examples of the Renaissance period. Below this chapel is the vault of the Dukes of Northumberland, the only family with right of sepulture in the Abbey.

In the ambulatory, opposite the door of this chapel, is the back of Queen Philippa's tomb (p. 101), with coats-of-arms. Beside it is a bust of *Sir Robert Aiton or Ayton* (1570–1638), who wrote the earliest known version of 'Auld Lang Syne.' — We now pass under Henry V.'s Chantry (see p. 101) and ascend the broad flight of steps leading to the Lady Chapel, now always called, after its founder, the—

**\*\*Chapel of Henry VII.** Built in 1503–19. this chapel is the finest example in England of late-Perpendicular or Tudor Gothic. Of its profuse decoration the culminating glory is the superb fan-tracery vaulting of unequalled beauty. Comp. p. liv.

"On entering, the eye is astonished by the pomp of architecture and the elaborate beauty of sculptured detail. The very walls are wrought into universal ornament, incrustated with tracery, and scooped into niches crowded with the statues of saints and martyrs. Stone seems,

by the cunning labour of the chisel, to have been robbed of its weight and density, suspended aloft as if by magic, and the fretted roof achieved with the wonderful minuteness and airy security of a cobweb." — *Washington Irving*.

The chapel, which consists of nave and aisles, with five small chapels in its apsidal E. end, is 104½ ft. long and 70 ft. broad. Nave and isles are now completely cut off from each other by the carved stalls of the Knights of the Bath, and have separate entrances at the W. end.

Originally begun as a shrine for Henry VI. (who, however, still rests at Windsor), the chapel was continued as a mausoleum for its royal founder, and many later kings and queens are buried here, most of them without a monument. In 1725, when George I. reconstituted the most honourable Order of the Bath (said, somewhat loosely, to have been founded by Henry IV.), this chapel became the chapel of the Order, with the Dean of Westminster as its perpetual dean. After 1812, however, no installation of knights was held until 1913 when the ceremony was revived with all its ancient pomp and the present banners placed in position. In 1807-22 the chapel suffered from a restoration under Wyatt.

**SOUTH AISLE OF HENRY VII.'S CHAPEL.** At the end of this aisle, which visitors usually enter first, is a medallion portrait of *Earl Cromer* (1841-1917), "regenerator of modern Egypt." The first tomb in the centre is that of *Margaret, Countess of Lennox* (d. 1578), daughter of Margaret Tudor, Queen of Scotland, by her second husband, the Earl of Angus, and so niece of Henry VIII. and cousin of Queen Elizabeth. Her son, Henry Darnley, was husband of Mary, Queen of Scots, and father of James I. of England; and his figure among the effigies of her children on the sides of the tomb may be identified by the remains of a crown over his head (as Henry I. of Scotland). Next, under a tall canopy, is the recumbent \*Figure of *Mary, Queen of Scots* (1542-87), whose remains were removed hither from Peterborough Cathedral in 1612 by order of her son James I. This was the last royal tomb erected in the Abbey; though six later sovereigns have been buried in the vaults, none have any monument or inscription. In Queen Mary's vault lie several Stuarts, including *Queen Elizabeth of Bohemia* (1596-1662), daughter of James I. and grandmother of George I., and her son *Prince Rupert* (1619-82), the famous Royalist leader. — The next \*Tomb, within a grate or railing, is that of *Margaret Beaufort, Countess of Richmond* (1443-1509), with a beautiful recumbent figure in gilt-bronze, the masterpiece of Torrigiano, noted especially for the delicate modelling of the hands.

The Lady Margaret was the mother of Henry VII. but is more famous for her benevolence and her encouragement of learning; she was the patroness of Caxton and Wynkyn de Worde and she founded St. John's and Christ's Colleges at Cambridge, as well as chairs of divinity at Oxford and Cambridge, as is set forth in her epitaph by Erasmus.

The grate round the tomb, made by one Cornelius Symondson was originally erected in 1529 by St. John's College. In 1822, during Wyatt's 'restorations,' it was removed and sold, but after being lost for nearly a century it was rediscovered and restored to its position in 1914, though

shorn of much of its former ornamentation. — On the wall to the N. is a bronze bust, likewise by Torrigiano, of *Sir Thomas Lovell* (d. 1524), executor to Henry VII. and his queen.

Adjacent, *Lady Walpole* (d. 1737), first wife of Sir Robert Walpole and mother of Horace Walpole; the statue, a replica by Valori of the antique statue of Pudicitia or Modesty in the Vatican, was brought from Rome by her son. — The monument to *General Monk*, or *Monck, Duke of Albemarle* (1608–70), restorer of the Stuarts, was designed by Kent and executed by Scheemakers. Monk is buried in the N. aisle (p. 100), but in the vault here beneath his monument lie the remains of *Charles II.* (d. 1685), *Mary II.* (d. 1694), her husband *William III.* (d. 1702), *Queen Anne* (d. 1714), and her husband *Prince George of Denmark* (d. 1708). The carving on the end wall should be noticed.

NAVE OF HENRY VII.'S CHAPEL. The beautiful bronze-covered doors at the entrance date from the 16th century. The heraldic devices that appear on them and recur elsewhere in the decoration of the chapel refer to Henry VII.'s ancestry and to his claims to the throne. The Welsh dragon indicates his Tudor father; the daisy-plant and the portcullis refer to the names of his Lancastrian mother, Margaret Beaufort; the falcon was the badge of Edward IV., father of Elizabeth of York, Henry's wife, and the greyhound that of the Nevilles from whom she was descended. The crown on a bush recalls Henry's first coronation on Bosworth field; while the roses are those of Lancaster and York united by his marriage. Other emblems are the lions of England and the fleur de lis of France. — Within, on each side, are the beautiful carved stalls of the Knights of the Bath (see p. 98), each with the arms of its holder emblazoned on a small copper plate and his banner suspended above. The lower seats are those of the esquires, with their coats-of-arms. Beneath the seats are a number of grotesquely carved misericords, which should be examined. One dates from the 13th century.

Beneath the pavement between the door and the altar reposes *George II.* (d. 1760; the last king buried in the Abbey), with *Queen Caroline* and numerous members of his family. The present altar incorporates the Renaissance frieze and the pillars of the original altar, which was destroyed at the Reformation. Below it is the grave of *Edward VI.* (d. 1553). Immediately behind the altar is the beautiful \*Tomb of *Henry VII.* (d. 1509) and *Elizabeth of York* (d. 1503), an admirable work by Pietro Torrigiano, of Florence, completed about 1518. The noble effigies of the king and queen repose on a black marble sarcophagus, with a carved frieze of white marble and adorned with gilt medallions of angels. The fine but mutilated grate is of English workmanship. *James I.* (1566–1625) is buried in the same vault as Henry VII. and his queen.

Of the five E. chapels, the first on the S. is entirely filled by a huge monument of the Stuart period. In the next chapel is buried *Arthur Penrhyn Stanley* (1815–81), Dean of Westminster for 17 years. The fine recumbent statue, by Boehm, is a faithful likeness. — In the E. chapel were buried *Oliver Cromwell* (1599–1658) and several of his family and friends, including *Henry Ireton* (1611–51), *John Bradshaw* (1602–59), and *Admiral Blake* (1599–1657). At the Restoration all were removed from the Abbey; Blake was re-interred in St. Margaret's churchyard, but the bodies of Cromwell, Ireton, and Bradshaw were treated with ignominy, and their heads were struck off at Tyburn and afterwards exposed on Westminster Hall. — At the end of the chapel is the *Coronation Chair* made in 1689 for Mary II. and subsequently used by Queen Alexandra and the present Queen Mary. In the next chapel but one we may notice the large tomb of the *Duke of Buckingham* (assassinated in 1628), the favourite of James I. and Charles I.

**NORTH AISLE OF HENRY VII.'S CHAPEL.** To the right as we enter is a monument to *Charles Montagu* (1661–1715), statesman and patron of literature. In the vault in front lie his friend *Addison* (p. 95) and *General Monk* (p. 99). The tall canopied \*Tomb in the centre of the aisle, by Pewtrain and De Critz, was erected by James I. to *Queen Elizabeth* (1533–1603), and forms an interesting pendant to the richer tomb of Mary Stuart in the S. aisle. Elizabeth rests here in the same grave as her sister, Mary I.: "consorts in throne and tomb, here we sisters rest, Elizabeth and Mary, in hope of the resurrection" (epitaph). — The E. end of this aisle was called 'Innocents' Corner' by Dean Stanley, for here are commemorated two infant *Children of James I.* (d. 1607), one represented in a cradle which is the actual tomb; and in a small sarcophagus by the E. wall are some bones, supposed to be those of *Edward V.* and his brother the *Duke of York*, sons of Edward IV., who were murdered in the Tower in 1483 by order of Richard III. (see p. 297).

As we descend the steps from Henry VII.'s Chapel we see in front of us the Chantry of Henry V. (p. 101), at the entrance to the Confessor's Chapel. In the pavement of the ambulatory is a slab commemorating *Edward Hyde, Earl of Clarendon* (1609–74), the historian.

**THE CHAPEL OF ST. PAUL** is the easternmost chapel of the N. Ambulatory. On the right as we enter is the once splendid but now much mutilated tomb of *Lord Bouchier* (d. 1431), standard-bearer to Henry V., which forms part of the chapel-screen. To the right of it, *Lord Cottington* (d. 1652), a monument by Fanelli, with a bust of *Lady Cottington* (d. 1633) by Hubert Le Sueur (p. 63). Adjoining, on the site of the altar, *Countess of Sussex* (d. 1589), founder of Sidney Sussex College at Cambridge, which has restored the monument. In the

centre of the chapel: colossal statue, by Chantrey, of *James Watt* (1736–1819); *Sir Giles Daubeny* (d. 1508), lord-lieutenant of Calais under Henry VII. (the alabaster effigies of Sir Giles and his wife, the former in the full insignia of the Garter, illustrate the costume of the time). *Archbishop Ussher* (1581–1656) is buried behind Daubeny's tomb. To the right of the exit, bust of *Sir Rowland Hill* (1795–1879), champion of penny postage, by Keyworth. — In the ambulatory, opposite the exit from this chapel, we note the \*Grate of Queen Eleanor's tomb (see below), an admirable specimen of wrought-iron work, made in 1294 by Thomas of Leighton. To the left, above, spanning the ambulatory, is the—

CHANTRY OF HENRY V., which encroaches upon the E. end of the Confessor's Chapel. On the arch above the ambulatory are carvings representing Henry's coronation. We ascend by a short flight of wooden steps to the tomb of *Henry V.* (1387–1422), a slab of marble on which rests his now shapeless effigy, originally covered with silver-gilt plates but robbed of these and of the solid silver head in the reign of Henry VIII. The body of *Katherine of Valois* (d. 1437), Henry's 'beautiful Kate,' originally interred in the old Lady Chapel, now also rests here. Above Henry's tomb is the chantry proper, where masses for the king's soul were said. On a beam still higher are a shield, saddle, and helmet, probably made for Henry V.'s funeral. This chantry practically forms part of the—

\*CHAPEL OF ST. EDWARD THE CONFESSOR, once the most gorgeous as it is the most sacred part of the church. Here rest the bodies of five kings and six queens, under tombs which now show scant traces of the jewels and mosaics and painted canopies which once made this chapel a blaze of colour. In the middle of the chapel stands the mutilated \**Shrine of St. Edward the Confessor* (d. 1066), erected by Henry III. in 1269, and still showing traces of the original mosaics. The upper part, now of wood (1557) and covered with a pall given by Edward VII. in 1902, was originally a golden shrine decorated with jewels and gold images of saints, all of which disappeared at the Dissolution. In the recesses of the base sick persons used to spend the night in hope of cure. A few pilgrims still visit the shrine on St. Edward's Day (Oct. 13th). — On the N. side of the shrine are the beautiful Gothic \*Tombs of *Henry III.* (d. 1272) and his daughter-in-law *Eleanor of Castile* (d. 1290), wife of Edward I. The design of the former has been attributed to the Italian designer of the Confessor's shrine; but both the beautiful bronze effigies, the earliest cast in England, are by William Torel, a goldsmith of London. The canopy over Eleanor's tomb dates from the 15th cent., when the old one was destroyed by the erection of Henry V.'s Chantry. — On the other side of the chantry, *Philippa* (d. 1369), wife of Edward III., with the white marble

effigy of the queen by John of Liège, sculptor to the king of France — The elaborate tomb of *Edward III.* (d. 1377) has niches in which were statuettes of his twelve children, six of which remain (see p. 97) ; the early Perp. wooden canopy is fine. — The last tomb on this side is that of *Richard II.* (d. 1400) and his first wife *Anne of Bohemia* (d. 1394), which is in the same style as that of Edward III. It is profusely decorated with delicately engraved patterns, among which may be distinguished the broom-pods of the Plantagenets, the white hart, the rising sun, etc. ; the beautiful paintings in the canopy represent the Trinity, the Coronation of the Virgin, and Anne of Bohemia's coat-of-arms. — Opposite this tomb is the plain altar-tomb, without effigy, of *Edward I.* (d. 1307) ; in 1774 his body (6 ft. 2 in. long) was found to be in good preservation, dressed in royal robes with a gilt crown. — At the W. end is a carved screen of the time of Edward IV., with scenes from the life of Edward the Confessor. In front is part of the ancient mosaic pavement. Here stands also the old *Coronation Chair*, enclosing the famous 'Stone of Scone,' carried off from Scotland by Edward I. in 1297, on which every subsequent English monarch has been crowned. Beside it are the *State Sword* (7 ft. long) and *Shield* of Edward III.

The *Stone of Scone*, on which the Scottish kings were crowned from time immemorial down to John Baliol, was regarded as the palladium of Scottish independence, and its character is supposed to have been vindicated when James VI. of Scotland became also James I. of England in 1603. A long but quite mythical history attaches to this block of reddish sandstone from the W. coast of Scotland. It is traditionally identified with Jacob's pillow at Bethel, afterwards the 'Lia Fail' or 'Stone of Destiny' on the sacred hill of Tara, in Ireland ; and it is suggested, with more probability, that it may have been the pillow of St. Columba in Iona, removed thence to Scone by Kenneth II. about 840. The chair, which is of oak, originally decorated with gilt gesso and glass mosaic, was made by Master Walter of Durham for Edward I. ; the lions are comparatively modern. The chair has left the Abbey but twice — when Cromwell was installed as Lord Protector in Westminster Hall (p. 89), and when it was removed for safety to the crypt below the Chapter House in 1915.

Behind the wooden steps by which we leave the chapel (on its N. side) the mosaics on Henry III.'s tomb are well seen. — Opposite the stair is the door of the very small CHAPEL OF ST. ERASMUS, above which is a fine piece of carving from the old Lady Chapel. To the right in the Chapel of St. Erasmus, now merely a passage into the next chapel, the door of which was blocked by a tomb, is a squint.

To the right in the CHAPEL OF ST. JOHN THE BAPTIST are several 15th cent. tombs of abbots. — A slab in the floor marks the grave of the *Earl of Essex* (1591–1646), the only important member of Cromwell's party whose body was not removed at the Restoration (comp. p. 100). — The elaborate tomb of *Lord Hunsdon* (1524?–96), cousin and lord chamberlain to Queen Elizabeth, is the tallest in the Abbey (36 ft.). — The ancient tomb by the N.E. wall, of two *Grandchildren*



of *Edward I.*, dates from the first years of the 14th cent. and has been moved more than once. — In the centre is a large monument to *Thomas Cecil, Earl of Exeter* (1542-1623), son of Lord Burghley, with his effigy and that of his first wife; his second wife refused to accept the less honourable position on his left hand and was buried in Winchester Cathedral.

The CHAPEL OF ABBOT ISLIP is in two stories, the lower one of which is not shown to the public. It contains the remains of Abbot Islip's tomb (d. 1532). On the carved screen and many other places appears the abbot's rebus: an eye with a slip of a tree or a man slipping from a branch.

The *Wax Figures* exhibited on the upper floor (adm., see p. 90) are eleven in number. It used to be the custom to show the embalmed bodies of royal persons at their funerals; the actual bodies were sometimes replaced by life-like effigies of moulded leather, wood, or (at a later period) wax. Some of the wooden figures may be seen in the Norman Undercroft (p. 109). The oldest figures here are those of General Monk and Charles II., the one of Queen Elizabeth being a copy, made in 1760, of the original; others represent William III., Marv II., and Queen Anne. The figures of the Earl of Chatham and Nelson are not funeral effigies but were added to attract visitors.

In the ambulatory opposite Abbot Islip's Chapel we note the backs of the tombs of Edmund Crouchback and Aymer de Valence (p. 93). — The two fine brasses here date from the end of the 15th century.

The three chapels of ST. JOHN THE EVANGELIST, ST. MICHAEL, and ST. ANDREW, now thrown into one, occupy the E. aisle of the N. transept, but the screens dividing them from it and from each other have made way for modern tombs. — At the entrance to the chapels is an inartistic monument to *General Wolfe* (1727-59; grave, see p. 442), who fell at the capture of Quebec. To the left, as we enter, *Sir John Franklin* (1786-1847), lost in the search for the North-West Passage, by Noble, with a fine inscription by Tennyson. — To the right, \**Sir Francis Vere* (1560-1609), a distinguished soldier of Queen Elizabeth. This is the finest of the post-Reformation monuments and is modelled on that of Count Engelbert II. of Nassau (d. 1534), at Breda; on the upper slab of black marble lies the knight's armour, showing that he did not die on the field of battle. — *Lady Elizabeth Nightingale* (d. 1731), a skilful but theatrical sculpture by Roubiliac, which attracts much attention. — Some of the old carved spandrels that still remain on this wall deserve note. — The large tomb in the next chapel, with its handsome statues, is that of *Lord Norris* (1525?-1601) and his wife (neither buried here); the only one of their six sons who survived them may be distinguished by his attitude. — On the far side of this tomb is a small door in the E. wall, probably used as a private entrance from the palace. — On the N. wall, *Sir James Young Simpson* (1811-70; buried in Edinburgh), who first used

chloroform as an anæsthetic, by Brodie. — *Mrs. Siddons* (1755–1831), as the Tragic Muse, by Chantrey after Reynolds (p. 133). — *Sir Humphry Davy* (1778–1829; buried in Geneva), inventor of the safety lamp. — *John Kemble* (1757–1823), the actor and brother of Mrs. Siddons, as Cato, designed by Flaxman. — To the right beyond the first pillar, *Admiral Kempenfelt* (1718–82), who went down in the 'Royal George' (p. 71), by Bacon.

**Nave.** Burials in the nave did not take place until after the Reformation, so that the monuments there are all comparatively modern. But the most recent of all is perhaps the most impressive in the whole Abbey. A few paces from the W. door, a slab in the pavement in the middle of the nave marks the tomb of an UNKNOWN WARRIOR, brought from Flanders and interred here on Nov. 11th, 1920, as representative of all the nameless British dead in the Great War, "the bravely dumb that did their deed and scorned to blot it with a name." He rests in earth brought from the battlefields.

The passage on the N. side of the ritual choir, by which we enter the nave, is known as the—

**NORTH CHOIR AISLE**, and is sometimes called the 'Musicians' Aisle,' from the number of musicians commemorated in it. On the N. wall are some fine examples of early heraldry in the shape of coats-of-arms of France, Germany, and the great barons of about 1260, including the double-tailed lion of Simon de Montfort. To our left, facing the N. transept, statue, by Thrupp, of *Sir Thomas Fowell Buxton* (1786–1845), advocate of the abolition of slavery. On the N. wall are tablets to *Dr. John Blow* (1648–1708), organist of the Abbey and composer, and to *Dr. Charles Burney* (1726–1814; grave, see p. 153), father of Fanny Burney. Above is a good monument, by Flaxman, to *George Lindsay Johnstone* (d. 1815). — Opposite, *Michael William Balfe* (1808–70; grave, see p. 170), the composer. — Bust of *Dr. Orlando Gibbons* (1583–1625; buried at Canterbury), composer and organist. — By the pillar and on a slab in the floor is commemorated *Henry Purcell* (1658?–95), the great composer and organist of the Abbey. — *Sir Thomas Stamford Raffles* (1781–1826), founder of the Zoological Society, by Chantrey. — By the next pillar, *William Wilberforce* (1759–1833), philanthropist and statesman, one of the chief opponents of the slave-trade, by Joseph. — *Sir William Sterndale Bennett* (1816–75), the composer. — In the next bay are medallions of *John Couch Adams* (1819–92), *Lord Lister* (1827–1912), *Alfred Russel Wallace* (1823–1913), and *Charles Darwin* (1809–82), the scientists. — Slabs in the pavement near the beginning of the—

**NORTH AISLE OF THE NAVE**, which we now enter, mark the graves of Darwin and of *Sir John Herschel* (1792–1871), the astronomer. — On the screen at the end of the choir,

*Sir Isaac Newton* (1642-1727), discoverer of the laws of gravity; large monument by Rysbrack. Beside Newton's grave, in front, is that of *William Thomson, Lord Kelvin* (1824-1907), mathematician and physicist.

In the second bay beyond the choir we may observe the transition from 13th to 14th cent. work in the building of the Abbey; the later work, due to the successors of Henry III. (comp. p. 91), though designed on the earlier, has no diapering in the spandrels and the bases of the pillars are different.

The stained-glass windows in the first and second bays commemorate *Lord Kelvin* (1824-1907; buried in the nave) and *Lord Strathcona* (1820-1914). In the 3rd bay from the choir, *Spencer Perceval* (1762-1812), Prime Minister, who was shot by a madman in Westminster Hall; monument with a relief depicting the murder, by Westmacott. — In the 5th bay a small stone in the pavement, inscribed 'O Rare Ben Jonson,' marks the grave of the poet *Ben Jonson* (1573?-1637; comp. p. 94), who was buried in an upright position; the original stone may be seen at the foot of the adjoining wall, beneath the monument to *Thomas Banks* (1735-1805), the sculptor. — The adjacent brass marks the resting-place of *John Hunter* (1728-93), the famous surgeon, whose remains were removed from St. Martin's in the Fields (p. 65) in 1859. — In the next bay, *Sir Henry Campbell-Bannerman* (1836-1908), Prime Minister, by Montford.

Close by, with its back to the N.W. or BELFRY TOWER (now containing a full octave of bells, two of them presented in 1919), which Dean Stanley called the 'Whig Corner,' is a large monument to *Charles James Fox* (1749-1806), by Westmacott. — Between the pillars on the S. side of the tower, *Robert Cecil, 3rd Marquis of Salisbury* (1830-1903), Prime Minister, by W. Goscombe John. — Beneath the tower, behind Fox's monument, *Viscount Howe* (1725?-58), by Scheemakers, erected by the Province of Massachusetts while it was still a British colony. — On the N. wall is a large monument, by Baily, to the third *Lord Holland* (1773-1840), patron of literature (p. 150). To the left, *John, Earl Russell* (1792-1878; grave, see p. 489). On the W. wall are busts of *Zachary Macaulay* (1768-1838), father of Lord Macaulay, by Weekes, *Joseph Chamberlain* (1836-1914), by John Tweed, and *General Gordon* (1833-85), the defender of Khartûm, by Onslow Ford.

Above the main W. door, *William Pitt* (1759-1806), the great statesman and orator, by Westmacott; History is seen recording his words, while Anarchy cowers in chains. On the N. side of the door, *Anthony Ashley Cooper, Lord Shaftesbury* (1801-85), the philanthropist, by Boehm.

The S.W. TOWER, or OLD BAPTISTERY, was christened 'Little Poets' Corner' by Dean Stanley. By its W. wall is a seated statue of *William Wordsworth* (1770-1850; buried at Grasmere), by Thrupp. On the S. wall a monument

with graceful allegorical figures by Alfred Gilbert commemorates *Henry Fawcett* (1833–84), the blind statesman. On the W. and E. sides are the busts of *John Keble* (1792–1866), author of 'The Christian Year,' *Thomas Arnold* (1795–1842), headmaster of Rugby, *Frederick D. Maurice* (1805–72), Christian socialist, *Matthew Arnold* (1822–88), critic and poet, and *Charles Kingsley* (1819–75), novelist. — The stained glass in the window was inserted by Mr. George W. Childs, of Philadelphia, in memory of the poets *George Herbert* (1593–1633) and *William Cowper* (1731–1800).

**SOUTH AISLE OF NAVE.** The door near the W. end of this aisle leads to the deanery (p. 109). Above it is a small gallery of oak called the *Abbot's Pew*, erected by Abbot Islip (16th cent.); it communicates with the deanery. Below the gallery, *William Congreve* (1670–1729), the dramatist; the monument is by Bird. — A slab in the pavement in front marks the resting-place of *Bishop Atterbury* (1662–1732) and one a little farther on indicates the grave of *Anne Oldfield* (1683–1730), the actress. — In the 4th bay from the baptistery, to the right of a door leading to the cloisters, bust, by Woolner, of *Lord Lawrence* (1811–79), Governor-General of India. — Above the door, *Field-Marshal George Wade* (1673–1748), well known for the bridges and roads he made in the Scottish Highlands when suppressing the rebellion of 1745; monument by Roubiliac. — To the left of the door, *General Sir James Outram* (1803–63), one of the heroes of the Indian Mutiny, by Noble; in the bas-relief General Havelock is represented between Outram and Lord Clyde.

In the centre of the nave are slabs marking the graves of Lawrence, Wade, and Outram, and also of *Colin Campbell*, *Lord Clyde* (1792–1863), *General Sir George Pollock* (1786–1872), *David Livingstone* (1813–73), the celebrated African traveller and missionary, *Robert Stephenson* (1803–59), the engineer, and of *Sir Charles Barry* (1795–1860), *Sir G. G. Scott* (1811–78), and *G. E. Street* (1824–81), the architects. — A little farther W. is the grave of *Archbishop Trench* (1807–86). — A stone nearer the W. end of the nave marks the spot where the remains of *George Peabody* (1795–1869), the American philanthropist, lay for a time before being removed to Massachusetts. — Close to this last lies the Unknown Warrior (p. 104).

In the second bay beyond the cloister door, on either side of a large allegorical monument by Roubiliac, are (right) a tablet to *Sir William Temple* (d. 1699) and his wife *Dorothy Osborne* (d. 1695), and (left) a bust of *Sidney, Earl Godolphin* (d. 1712). — The tomb of *Sir Palmes Fairborne* (1644–80), in the next bay, has an epitaph by Dryden. — *Major John André* (1751–80), hanged by Washington as a spy during the American War; on the bas-relief Washington is receiving André's vain petition for a soldier's death; the wreath of autumn leaves was presented by some Americans. — In this and the next bays are several interesting old coats-of-arms; the Confessor's cross and the three leopards of England should be noticed (beside Shovel's monument; see p. 107).

**SOUTH CHOIR AISLE.** Under the organ, *Thomas Thynn* (1648–82), a favourite of Charles II., assassinated while driving in his coach in London, as depicted in the bas-relief, at the instigation of Count Königsmark, who hoped to obtain the hand of Thynn's wealthy wife; monument by Quellin. — To the right in the next bay, *Dr. Isaac Watts* (1674–1748; grave, see p. 271), the hymn-writer, by Banks. — *Colonel Chester* (1821–82), the American genealogist, who made a valuable compilation of the Abbey registers. — *John Wesley* (1703–91) and *Charles Wesley* (1707–88), both buried elsewhere (comp. pp. 271, 174). — Opposite, *Thomas Owen* (d. 1598), an old monument, with a fine alabaster figure once painted and gilded. — *General Pasquale Paoli* (1725–1807), the Corsican patriot who died as a refugee in England (remains now in Corsica); bust by Flaxman. — To the right in the next bay is a large and inappropriate monument to *Admiral Sir Cloudesley Shovel* (1650–1707), by Bird. — Above, *Sir Godfrey Kneller* (1646–1723; grave, see p. 448), the only painter commemorated in the Abbey; the monument was designed by himself and was executed by Rysbrack. — In the next bay is another door into the cloisters (see below); opposite are two good monuments, one to *Sir Thomas Richardson* (d. 1635), by Le Sueur, and one to *William Thynne* (d. 1584).

**Cloisters and Conventual Buildings.** The Norman monastic buildings of the Confessor were practically destroyed by a fire in 1298, and little of them now remains except the Chamber of the Pyx, the Undercroft, and the adjacent passages. The earliest parts of the present CLOISTERS date from the 13th cent., the remainder from the 14th. The cloisters are connected with the church by two doors in the S. nave aisle, affording convenient entrance and exit for the monkish processions. Visitors should quit the church by the more E. of these and enter the cloisters at their N.E. angle, the earliest and finest part (13th cent.). The external carving on the doorway should be noticed. The *E. Walk*, immediately in front of us, was reserved for the abbot, and here, on Maundy Thursday, he used to wash the feet of 13 old men (comp. p. 77). In this walk are buried *Aphra Behn* (1640–89), novelist and dramatic writer, and the actors *Mrs. Bracegirdle* (1663?–1748), *Thomas Betterton* (1635–1710), and *Mrs. Betterton* (d. 1712). A tablet on the wall in the second bay bears the touching inscription 'Jane Lister, dear Childe,' with the date 1688. In the third pier on the right is the door of the staircase to the *Muniment Room*, situated above the first three bays, and to the *Triforium* (p. 92; adm. by special permission only). Opposite is the entrance to the Chapter House (p. 108), to the right of which is the door of the day-stairs from the monks' *Dormitory*, now occupied partly by the *Library* of the Abbey (no adm.)

and partly by the great schoolroom of Westminster School. Adjacent is the entrance to the Chamber of the Pyx. — The *S. Walk* (14th cent.) was the burial-place of the abbots for nearly 200 years after the Conquest. The recesses in the wall beside the old entrance to the Refectory were used for towel-cupboards. — The *W. Walk* (14th cent.) was used as the monastery school. The recess here, sometimes pointed out as the 'monks' lavatory,' dates only from the 18th century. The vaulting of this and of the *S. Walk* is flatter than that of the earlier walks. — From the *N. Walk*, formerly the monks' study, we have a view of the wall of the ancient Refectory, above the *S. Walk*. Here are buried *Mrs. Cibber* (1714–66), the actress, and *General Burgoyne* (1722–92), who capitulated to General Gates at Saratoga in 1777.

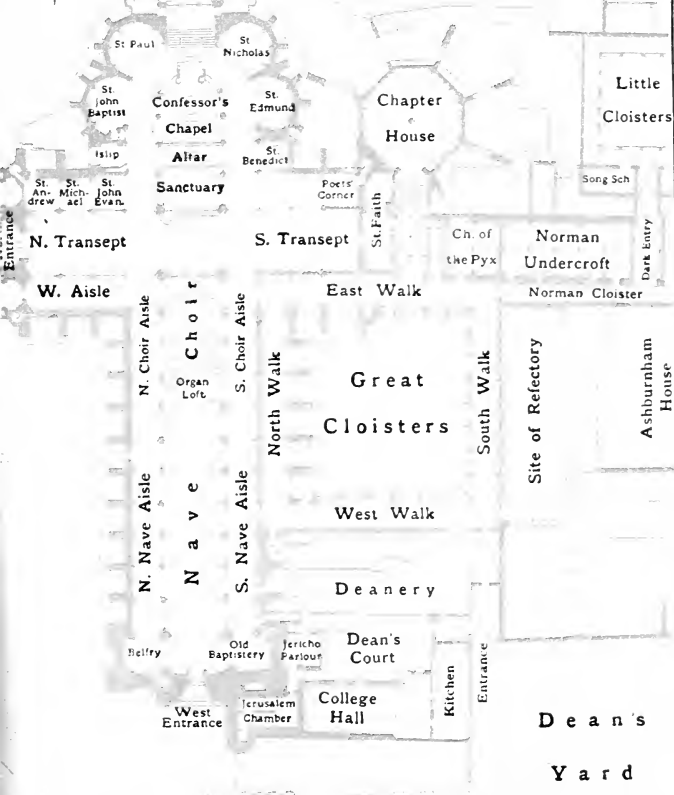
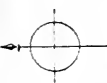
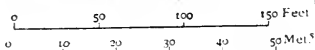
The \*CHAPTER HOUSE is entered from the *E. Walk* by a low passage with a double doorway and a flight of steps. To the right of the latter a medallion and a stained-glass window commemorate *James Russell Lowell* (1819–91), the American writer. Opposite is a Roman sarcophagus. The beautiful octagonal room, 58 ft. in diameter, was built in 1250–53 above the crypt of the Confessor's chapter-house. Its lofty roof is supported by a single central shaft, 35 ft. high, and it is lit by six magnificent windows, recalling those of the Sainte-Chapelle at Paris. These are filled with stained glass in memory of Dean Stanley (p. 100); the tracery, like the roof, is modern, though copied from the blank window which escaped mutilation. The arcading on the walls was adorned with frescoes (now almost obliterated) of the Last Judgment and the Apocalypse (14–15th cent.). Beneath is the bench for the monks, with the abbot's raised seat facing the door. The original tiled \*Pavement was long fortunately covered by a wooden floor. The figures of the Virgin and the Angel above the door are ancient (c. 1260), but the central figure of Christ is modern. In the glass-cases are old seals, charters, and other relics connected with the monastery.

The Chapter House is for ever especially memorable as the "cradle of representative and constitutional government throughout the world," for here the early House of Commons, separated from the House of Lords in the reign of Edward III., held its meetings down to 1547, when it migrated to St. Stephen's Chapel (p. 88). At the Dissolution this chamber, with the royal treasury in the crypt, and the Chamber of the Pyx (the abbots' treasury) were retained under the jurisdiction of the Crown; to this day both are shown in the charge of policemen, not of the Abbey vergers, while the Dean and Chapter hold their meetings in the Jerusalem Chamber (p. 109). Soon after 1547 the Chapter House became a depository for state documents, but in 1865 these were removed and a thorough restoration under Sir Gilbert Scott was undertaken.

The CHAMBER OF THE PYX (open on Tues. and Fri. only; see p. 90), entered by a Norman archway and a massive door with seven locks, is part of the Confessor's building. Originally a chapel, it was afterwards used as the abbots' treasury

ST MARGARET'S STREET

# WESTMINSTER ABBEY







and contained many sacred relics. It subsequently became the depository of the 'pyx,' or chest containing the Exchequer trial-plates of gold and silver used as standards of reference at the periodical tests of the weight and fineness of the coins of the realm. These tests, known as 'trials of the pyx,' held at Westminster up to 1842, now take place at the hall of the Goldsmiths' Company (p. 249); since 1870 they have been annual. [The chest in which sample coins are placed at the Mint to await the day of trial is likewise spoken of as the pyx, and must not be confused with the other pyx.] — The massive central pillar and the original stone altar, the oldest in the Abbey, should be noticed. The shallow circular depression in the top of the altar was probably for the reception of a relic.

The E. Walk of the cloisters is continued to the S. by the *Dark Cloister* (11th cent.), whence the NORMAN UNDERCROFT (adm., p. 90) is entered. This, immediately adjoining the Chamber of the Pyx, occupies five Norman bays beneath the monks' dormitory (p. 107). Traces of early painting and some primitive carving on some of the pillars may be observed. In low glass-cases are exhibited several effigies made to be carried at royal funerals (comp. p. 103), the most interesting being those of Henry VII. and his queen (p. 99). Various architectural fragments and other relics also are shown here.

A little farther on an arched passage, diverging on the left, leads to the *Little Cloisters*, on the site of the Monks' Infirmary, a retired and still picturesque spot though much modernized. A door in the corner admits to the private garden of the chapter. The Dark Cloister ends in the yard of Westminster School.

From the junction of the W. and S. walks of the cloister a corridor leads to the W. to Dean's Yard (p. 77). Near its W. end, on the right, is a passage admitting to the *Abbot's Courtyard*, lying between the Deanery, formerly the Abbot's Place, on the right, and the College Hall (p. 77), on the left. The steps at the end ascend to the *Jericho Parlour*, or panelled ante-room to the Jerusalem Chamber (14th cent.), the abbots' retiring room, now used as the chapter-room (comp. p. 108), and shown only by special permission of the Dean. This handsome room, now panelled in cedar, was perhaps at one time hung with tapestry representing the history of Jerusalem. The present tapestries shown here date from the early 17th century. In the windows are some fragments of ancient glass. In this chamber Henry IV. died in 1413 (see Shakespeare's 'Henry IV.,' Pt. II.). The Westminster Assembly of Divines met here for a time in 1649, and here the revisers of the Bible assembled in the 19th century.

## 6. ST. JAMES'S PARK.

STATIONS: *St. James's Park* and *Victoria* on the District Railway (Appx., p. 11). *Victoria Terminus*, see pp. 5, 81. — OMNIBUSES in Whitehall, see p. 90.

**St. James's Park** (Pl. B 39, 38, 35, I), 93 acres in area, stretches from the Horse Guards Parade (p. 69), on the E., to Buckingham Palace (p. 113), on the W., and is bounded on the N. by the Mall (p. 111), on the S. by Birdcage Walk (p. 111). Charmingly laid out with trees and shrubs, and with an ornamental lake

of five acres in the centre, situated in an aristocratic surrounding of palaces and government offices, and commanding a famous view in the direction of Westminster, this park is one of the most attractive in London. The lake, which has a uniform depth of about 4 ft., is spanned near its centre by a suspension-bridge erected in 1857, and is frequented by a variety of ornamental waterfowl, for which *Duck Island*, at the E. end, is reserved as a breeding-place.

The site of the park, which belonged to the leper hospital converted into St. James's Palace by Henry VIII. in 1532 (comp. p. 114), was added by that monarch to his grounds at Whitehall and surrounded by a wall. It is first mentioned as a park in 1539. Under the early Stuarts it was the resort of the Court and other privileged persons. In 1649 Charles I. walked across the park on the morning of his execution from St. James's Palace to Whitehall. After the Restoration the park, though no longer the private property of the Crown, was remodelled and beautified by Charles II., and became a fashionable resort, where the King was frequently to be seen strolling unattended and feeding the waterfowl for which he established a 'volary' or aviary. The formerly scattered ponds were united to form a single piece of water, known from its shape as the 'canal.' This fashionable period continued for over a century, until the Green Park became the mode about 1786; through the reigns of Anne and the first two Georges "here used to promenade for one or two hours after dinner the whole British world of gaiety, beauty, and splendour." The modern aspect of the park, including the present shape of the lake, dates from the alterations in 1827-29 of the architect Nash (p. 113). During the War the lake was emptied and its bed was occupied by temporary government buildings, some of which, e.g. the *Passport Office* (p. 3), are still in use.

From Charing Cross we enter St. James's Park by passing under the **Admiralty Arch** (Pl. B 38, I), through which we enjoy a striking view down the 'triumphal avenue' of the Mall (p. 111), with the Victoria Memorial and Buckingham Palace closing the vista. This massive triumphal arch was designed by *Sir Aston Webb* as part of the national memorial to Queen Victoria (p. 111); on the attic, above the triple opening, is the inscription '*Victoriæ Reginae cives gratissimi 1910.*' The arch is connected by a bridge with the main Admiralty Buildings, of which it is an annexe. Its N. half ('Mall House') is the official residence of the First Sea Lord.

The N. side of the Arch abuts upon *Spring Gardens*, a short street so called from a former royal garden, afterwards a pleasure-resort, with a surprise-fountain. Here are the *London County Council Offices* (Pl. B 38, I), pending the completion of the new County Hall (p. 316). The County Council (p. iii) meets on Tuesdays at 3 p.m.; visitors are admitted to the public gallery.

On the left, immediately beyond the Arch, is a bronze statue of *Captain Cook* (1728-79), the circumnavigator, by Brock (1914). In the grass-plot on the W. side of the Admiralty Buildings is an interesting bronze statue of *James II.* in Roman costume, by Grinling Gibbons. This statue, originally erected behind the Banqueting Hall (p. 69), stood there until 1897, an undisturbed witness to the unvindictive character of the Revolution. It was then removed to the garden in front of Gwydyr House (p. 71), and to its present position in 1903.

The **Mall** (Pl. B 35, 38, I), the spacious avenue, lined with rows of young trees, that skirts St. James's Park on the N. is so called from having been used in Charles II.'s time for the game of 'pail-mail.' An idea of this game, which seems to have distantly resembled both croquet and golf and required considerable space, may perhaps be gleaned from an inspection of the implements used in playing it, to be seen at the London Museum (p. 356) and at the British Museum. The Mall was afterwards a fashionable promenade (comp. p. 110). Overlooking it, on the right, are the aristocratic mansions of Carlton House Terrace (p. 118), interrupted by the *Waterloo* or *Duke of York's Steps* (Pl. B 38, I), ascending to the York Column and Waterloo Place (p. 117). On the opposite (left) side are two military memorials: one, by Adrian Jones (1903), to the *Royal Marines* who fell in China and South Africa in 1899-1900, and one, by W. R. Colton (1910), to the men of the *Royal Artillery* who perished in South Africa. — Beyond Carlton House Terrace stretch the gardens of Marlborough House (p. 116) and St. James's Palace (p. 114); glimpses of both houses may be obtained when the foliage permits.

The visitor is advised to quit the Mall just beyond Marlborough House and to walk across St. James's Park (p. 109), crossing the lake by the suspension-bridge, for the sake of the characteristic views in front of him. He will then resume his westward course viâ **BIRDCAGE WALK** (Pl. B 39, 35 I), which skirts St. James's Park on the S. side. The name of this street preserves the memory of a royal aviary established in the reign of James I. At its E. end is *Storey's Gate*, usually, though probably erroneously, connected with Edward Storey, keeper of the aviary under Charles II. Thence viâ Great George St. to Westminster, see p. 73.

A passage, known as Cockpit Steps, a little to the W. of Storey's Gate, leads from Birdcage Walk to **QUEEN ANNE'S GATE** (Pl. B 39, I), formerly Queen Square, a quiet and still fashionable street, built by William Paterson, 'founder' of the Bank of England (p. 264), with houses charmingly illustrating the domestic architecture of Queen Anne's reign. At No. 13 is an old statue of the Queen. — At No. 34 is Lord Glenconner's private collection of paintings, known as the **Tennant Gallery** (Pl. B 39, I), which is rich in English 18th cent. works but is not at present open to visitors.

Near the W. end of Birdcage Walk are the *Wellington Barracks*, built in 1834 and enlarged in 1859, occupied by a battalion of the Guards. The Royal Military Chapel, remodelled and tastefully redecorated in 1878, is open to the public on Tues., Wed., Thurs., and Fri., 11-12 & 2-4. Visitors may attend service on Sun. at 6 p.m.; for the 11 a.m. (parade) service tickets must be obtained by application to the chaplain.

At the W. end of St. James's Park stands **Buckingham Palace** (see p. 113), with its spacious forecourt (guard-mounting, see p. 113). Immediately in front of the palace rises conspicuously the **Queen Victoria Memorial** (Pl. B 35, I),

in a wide semicircular space laid out as a garden and separated from the rest of St. James's Park by a stone balustrade, with three exits flanked by gate-pillars bearing the names and emblems of British colonies. The striking monument (unveiled in 1911), mainly of white marble, was designed by *Sir Aston Webb*, with sculptures by *Sir Thos. Brock*. To the elevated marble podium, which is embellished on the N. and S. sides by fountain-basins with reliefs of nymphs and marine deities, we ascend on the E. and W. sides by shallow flights of steps, flanked by lions and allegorical figures (Peace and Progress on the E., Manufactures and Agriculture on the W.). From the centre of the podium rises a pedestal crowned by a gilded bronze figure of Victory, with figures of Courage and Constancy at her feet. At the base of the pedestal, on the E. side, is the seated figure of Queen Victoria (1819-1901), while on the other sides are groups typifying Truth (S.), Motherhood (W.), and Justice (N.).

The scheme for the National Memorial to Queen Victoria included, besides the erection of this monument, the rebuilding of the front of Buckingham Palace (see p. 113) to provide a worthy background for it and the expansion of the Mall (p. 111) to form a dignified processional avenue, debouching on the E. beneath the Admiralty Arch (p. 110).

On the N. side of Buckingham Palace and its garden *Constitution Hill* (Pl. B 35, 31, I) leads W. to Hyde Park Corner (p. 136). The triumphal arch at its W. end, called variously the *Wellington Arch*, the *Green Park Arch*, and (by Thackeray) the 'Pimlico Arch,' was designed by Decimus Burton in 1828 and originally stood immediately opposite the main entrance to Hyde Park (p. 136). When the arch was removed to its present position in 1883 the "hideous equestrian monster which pervaded it and the neighbourhood," in the shape of a statue of Wellington, by M. C. Wyatt (erected 1846), was sent to Aldershot. The present spirited group of Peace in her quadriga, by Adrian Jones, dates from 1912. Three attempts on the life of Queen Victoria were made in Constitution Hill (in 1840, 1842, and 1849), and here, in 1850, Sir Robert Peel was fatally injured by a fall from his horse.

Between Constitution Hill and Piccadilly extends the grassy expanse of the **Green Park** (Pl. B 34, 35, I; 53 acres), once known as Little or Upper St. James's Park, much frequented by loungers of various classes. The path from S. to N. at its E. end, overlooked by several aristocratic mansions (comp. the Plan), is known as the *Queen's Walk*, probably after Queen Caroline, consort of George II. A narrow passage near the S. end of this walk leads direct to Lancaster House, with the London Museum, and thence to St. James's Palace and Pall Mall (comp. p. 120).

## 7. BUCKINGHAM PALACE. ST. JAMES'S PALACE. MARLBOROUGH HOUSE.

STATIONS: *Dover Street*, *Down Street*, and *Hyde Park Corner* on the Piccadilly Tube (Appx., p. 15).—OMNIBUSES along Piccadilly, see p. 123; for Buckingham Palace, Nos. 2, 16, 25, 36, 38, etc. (see Appx.).

None but exceptionally favoured travellers are admitted to any of the royal houses in London, the art-treasures of which are quite inaccessible to the general public. From the reign of Edward the Confessor to that of George IV. the principal London residence of the sovereign was successively at Westminster Palace (p. 83), Whitehall (p. 67), and St. James's Palace. William III. and his successors down to George II. lived also at Kensington Palace (p. 140), and George IV. as Prince Regent occupied Carlton House (p. 118). Within a few minutes' walk of each other, near the W. end of St. James's Park, rise Buckingham Palace (the present seat of the court), St. James's Palace (no longer a royal residence), and Marlborough House (the town-house of the Queen-Mother Alexandra).

**Buckingham Palace** (Pl. B 35, I) stands at the W. end of the Mall (p. 111), between St. James's Park and a spacious and umbrageous private garden.

The site was once occupied by the *Mulberry Gardens*, which were planted by James I. in 1609 to encourage the native silk industry, but degenerated about twenty years later into a place of popular amusement, frequently mentioned by the Restoration dramatists and described by Pepys in 1668, a few years before it closed, as "a very silly place, worse than Spring Garden." The house of the keeper of the gardens, known for a time as *Goring House*, after Lord Goring, a later owner, was replaced in 1674 by *Arlington House*, afterwards sold to John Sheffield, Duke of Buckinghamshire, who rebuilt it in 1703 and named it *Buckingham House*. George III. purchased this house in 1762, and here the famous interview between him and Dr. Johnson took place (1767). The building was altered and remodelled by Nash for George IV. about 1825, and since that time it has been known as Buckingham Palace, although neither George IV. nor his successor ever occupied it. Since the accession of Queen Victoria in 1837, however, it has been the London residence of the sovereign, and here Edward VII. was born in 1841. The chief of the many alterations and additions during Victoria's reign was the erection by Blore in 1847 of the long E. wing, next the park, which converted the whole into a quadrangle enclosing a courtyard. In 1913 the entire E. façade of Blore's wing was replaced by a much more dignified design by Sir Aston Webb (comp. p. 112).

When the King or Queen is in residence the palace-guard is changed every day at 10.30 a.m. in the forecourt (at other times at St. James's Palace, p. 115). The band of one of the regiments of Guards plays during this gay military ceremony. The royal apartments are in the N. wing, while in the S. wing is the chapel. — Glimpses of the gardens (40 acres) behind the palace may be obtained from the tops of the omnibuses plying in Grosvenor Place (p. 136). They contain a lake and a pavilion adorned with frescoes from Milton's 'Comus,' by early Victorian artists (1844-45).

The interior of the palace contains many magnificent and sumptuously decorated apartments, besides a very fine gallery of \*Paintings and other works of art. The handsome *Grand Staircase* has frescoes by Townsend. The *Throne Room*, 66 ft. long, has a marble frieze representing the Wars of the Roses, designed by Stothard and executed by Baily. Other fine rooms are the *Green Drawing Room* (50 ft. by 33 ft.), the *State Ball Room* (110 ft. by 60 ft.), the *Grand Saloon*, and the *Library*. In the *Sculpture Gallery* are busts and statues of statesmen and royal personages.

The \*PICTURE GALLERY (180 ft. long) is especially rich in works of the Dutch and Flemish schools, chiefly collected by George IV. Among famous canvases here are those by *Rembrandt* ('Noli me tangere'; Ship-builder and his Wife; Burgomaster Pancras and his Wife; Adoration of the Magi; Portraits), *Rubens* (Pythagoras; Falconer; Landscape; Assumption; etc.), *Van Dyck* (Madonna and Child; Charles I.; etc.), *Terborch* (Lady writing a letter, his masterpiece), *Titian* (Summer Storm in the Venetian Alps), *Wilkie* (Blind Man's Buff; etc.). Among the other masters represented are *Dürer*, *Teniers the Younger*, *Van der Meulen*, *Wouverman*, *Cuyp*, *A. and I. van Ostade*, *Berchem*, *Dou*, *A. and W. van de Velde*, *Metsu*, *Steen*, *Karel du Jardin*, *Paul Potter*, *Hobbema*, *Mieris*; *Mabuse*, *Mytens*, *Jansen*, *Ruysdael*, *Maes*; *Claude Lorrain*, *Watteau*, *Greuze*; *Gainsborough* and *Reynolds*.

To the S.W., at the corner of Buckingham Palace Road and Lower Grosvenor Place, are the *Royal Mews* (Pl. B 35, I; closed at present), to which visitors are generally admitted by order from the Master of the Horse, obtained on written application. Here may be seen the King's horses and the royal equipages, including the state carriage designed by Sir William Chambers in 1762 and painted by Cipriani. This carriage, which originally cost £7660, has figured at the coronations of all the British sovereigns since.

A few minutes' walk to the N.W., between the Mall and St. James's St., lies **St. James's Palace** (Pl. B 34, I), an irregular and picturesque brick building enclosing several courtyards.

The palace stands on the site of a hospital for fourteen 'maidens that were leprous,' which was dedicated to St. James the Less and is mentioned at least as early as 1100. Henry VIII. acquired the hospital and its grounds in 1532 and caused a hunting-lodge to be built here, perhaps from the designs of Holbein, of which only the Gatehouse, parts of the Chapel Royal, and the old Presence Chamber remain (see p. 115). Mary I. died at St. James's in 1558. Charles I., most of whose children were born in this palace, spent his last days here and walked hence across the park to his execution (see p. 69). After the Restoration St. James's Palace was the principal residence of the Duke of York (afterwards James II.). After 1698, when Whitehall was burned down (see p. 68), St. James's Palace became the official London residence of the sovereign, where all court functions were held, and the British court is still officially known as the Court of St. James's. The royal levees are still held in St. James's Palace, but the Drawing-Rooms were transferred to Buckingham Palace in 1861. Queen Anne and the Georges all lived in the palace from time to time, and William IV. made it his principal residence. Since then no monarch has lived here. Among those who have been born in the palace are Charles II. (1630), Mary, mother of William III. (1631), James II. (1633), Mary II. (1662), Queen Anne (1664), the Old Pretender (1688), and George IV. (1762). Besides Mary I., Prince Henry (1612), son of James I., and Queen Caroline (1737), wife of George II., died here. In 1912-13 the conference that arranged the treaty between Turkey and the Balkan States met in this palace. — The *Lord Chamberlain's Department*, including the Examiners of Plays, the Poet Laureate, the Keeper of the Swans, and other picturesque officials, is established here.

The most attractive feature of the exterior is the fine 16th cent. brick *Gatehouse* in Cleveland Row, facing St. James's St., with its four octagonal towers and carvings over the doors showing the initials of Henry VIII. Immediately to the W. of the Gatehouse is the large window of the Chapel Royal (see below). To the W. of that is the portion known as York House, now occupied by the Prince of Wales, as it was by his father when Duke of York. Lord Kitchener (1850-1916) lived here in 1914-16. At the E. angle of the palace is the *Friary Court*, open on one side, where the guard is changed at 10.30 a.m. (when neither the King nor Queen is in residence at Buckingham Palace, comp. p. 113). In the Friary Court is the entrance to the *Colour Court*, from which the State Apartments and the Chapel Royal are entered.

Admission to the *State Apartments* is difficult to obtain. The most interesting of the rooms is the old Presence Chamber, now called the *Tapestry Room*, from the fine Mortlake tapestries with which it has been hung since 1795. Part of this room dates from Henry VIII.'s time and the old fireplace bears the initials H. and A., for Henry and Anne Boleyn. From the bay window the new sovereign is proclaimed on his accession. — *Queen Anne's Drawing Room* has a George I. mantelpiece; the *Drawing Room* was formerly the Great Council Chamber; the *Throne Room* is embellished with carvings by Grinling Gibbons, a fine white marble chimney-piece, two magnificent 18th cent. red porphyry vases, and a sumptuous throne and canopy dating from 1801; the *Banqueting Room* (1822) is 63 ft. long by 37 ft. broad. The many royal portraits throughout these rooms were chiefly hung here in the 19th century. The valuable royal library now at the British Museum (see p. 348) was housed at St. James's Palace from 1608 to 1709.

The *Chapel Royal* has been a good deal altered since it was built for Henry VIII., but the fine ceiling, probably designed by Holbein and completed in 1540, has been carefully preserved. The King and several of the nobility have pews here. Visitors are admitted freely to the service at 4 p.m. on Sun.; but for the service at 12.15 tickets must be procured beforehand by writing to the Sub-Dean, St. James's Palace. Both are full choral services, and the music at the chapel has always been noted for its excellence; among its early organists were Orlando Gibbons and Purcell. At the Epiphany (Jan. 6th) an offering of gold, frankincense, and myrrh is made on behalf of the sovereign, on which occasion the service is conducted by the Bishop of London, who is ex officio Dean of the Chapels Royal; the offering used to be made by the sovereign in person, but is now always done by deputy. Several royal marriages have been celebrated in this chapel, including those of Mary, the daughter of Charles I. and the mother of William III. (1641), William III. and Mary II. (1677), Queen Anne (1683), George IV. (1795), Queen Victoria (1840), the future German Emperor and Empress Frederick (1858), and George V. (1893). Sir Christopher Wren was married to his second wife here in 1676.

Opposite Friary Court is the entrance to *Marlborough House Chapel* (Pl. B 34, I), which belongs to St. James's Palace, and was connected with it by a wing burned down in 1809.

The chapel was originally built as a private Roman Catholic chapel for Queen Henrietta Maria, consort of Charles I. The Hanoverian kings instituted a German Protestant service here, and the chapel was known as the German Chapel until 1901. Visitors are admitted to the communion service at 8.30 a.m. on Sun.; a Danish service is held at 4.30 p.m.; for the 11.15 a.m. service (when the Court is in London) tickets must be procured by writing to the Sub-Dean, St. James's Palace. George III. was married here in 1761.

At the S. angle of St. James's Palace, in Stable Yard, is *Clarence House* (Pl. B 34, I), built in 1825 for William IV. when Duke of Clarence. It was occupied by the Duchess of Kent, Queen Victoria's mother, in 1840-61, and later by the Duke of Edinburgh. Since 1901 it has been the residence of the Duke of Connaught.

**Marlborough House** (Pl. B 38, I), separated from the E. side of St. James's Palace by a narrow road leading from Pall Mall to the park, is entered from Pall Mall by an unimposing gateway guarded by sentries. The house, now the residence of the Queen-Mother Alexandra and not visible from the street, stands in a pleasant garden of over 4 acres, giving upon St. James's Park.

Marlborough House, a good example of Sir Christopher Wren's red brick work, was built in 1709-10 for the great Duke of Marlborough, on ground leased from the Crown. The inconvenient approach from the street is said to be due to the malice of Sir Robert Walpole, who bought up the leases of the houses required to improve it. Here, next door to 'Neighbour George,' as she called the King, the great Duchess Sarah lived for 22 years after the death of her husband at Windsor (1722), and here she died in 1744. From 1817 till 1831 Prince Leopold (afterwards Leopold I. of Belgium) tenanted the house. In 1835 the Crown-lease fell in, and in 1837 the house became the residence of Queen Adelaide, widow of William IV. After her death in 1849 the Vernon Gallery of pictures and later the Government School of Design were housed here. The house was subsequently altered and enlarged, and Edward VII., then Prince of Wales, took up his abode in 1863 there with his bride Alexandra, and remained until his accession in 1901, when he was succeeded at Marlborough House by the present King, who was born there in 1865. The house contains wall-paintings by *La Guerre* of the battles of the great Marlborough.

### 8. PALL MALL AND ST. JAMES'S.

**STATIONS:** *Dover Street* and *Piccadilly Circus*, on the Piccadilly Tube (Appx., p. 15); *Trafalgar Square* and *Piccadilly Circus*, on the Bakerloo Tube (Appx., p. 14). — **OMNIBUSES** in Piccadilly, see p. 123; in lower Regent St., see p. 163.

Bounded by St. James's Park (p. 109) on the S., Piccadilly (p. 124) on the N., the Haymarket on the E., and the Green Park (p. 112) on the W., lies the fashionable region known as **St. James's**, famous for its aristocratic residences and palatial clubs and the home of men of letters, wits, and men of fashion from the days of Charles II. downwards. Pall Mall, its chief thoroughfare, is reached from Trafalgar Square (p. 64) either viâ Cockspur St. (p. 65), running to the N.W. from Charing Cross, or viâ Pall Mall East, which leads due W. from the National Gallery. Where these two routes converge is a bronze equestrian statue of *George III.* ('a good horse, ridden by a horseman'), by M. C. Wyatt (1836).

In Suffolk St., which opens off Pall Mall East, is the *United University Club*. At No. 23 (tablet) Richard Cobden died in 1865. Earlier residents in the street were Mary Davies, the actress, before she migrated to St. James's Square (p. 119), and Swift, who in 1711 occupied lodgings here near the Van Homrighs.



From the E. end of Pall Mall the HAYMARKET (Pl. B 38, I, III), once what its name suggests, runs N. to Piccadilly Circus (p. 123). The imposing pile at the S.W. corner of the Haymarket, formed by the *Carlton Hotel* (p. 13) and *His Majesty's Theatre* (p. 32), covers the site of Her Majesty's Opera House (pulled down in 1893), whose name still lingers in the Royal Opera Arcade, on the W. side of this block. At the corner of Charles St. is a memorial tablet to *Sir Herbert Beerbohm Tree* (d. 1917). Facing His Majesty's Theatre is the *Haymarket Theatre*, built in 1820 on a site devoted to a similar purpose since 1721. Henry Fielding, Samuel Foote, the elder Colman, and (in later times) the Bancrofts, have been among the tenants of the Haymarket, which was originally a summer-theatre. The quaint shop-front of No. 34 is one of the interesting survivals of old London. Addison wrote his 'Campaign' in an attic-lodging in the Haymarket; and here George Morland (1763-1804) was born. — In Panton St., diverging to the E., is the *Comedy Theatre*.

**Pall Mall** (Pl. B 38, 34, I, III; pron. 'pell-mell'), the centre of 'Clubland,' runs due W. from George III.'s statue to St. James's Palace. Like the Mall (p. 111), it derives its name from 'pail-mail' or 'paille-maille,' which was played here in the 17th cent., before the construction of the Mall. Its S. side is now almost monopolized by a series of stately club-houses. The first in order is the *United Service Club* (Pl. B 38, I), the earliest service-club in London, founded in 1815. The handsome club-house, built by Nash in 1828 and afterwards extended, contains some good pictures besides numerous military and naval portraits. Separated from this club by Waterloo Place (see below), which intersects Pall Mall, is the *Athenæum Club* (Pl. B 38, I), the leading literary and learned club of London, the 'Megatherium' of Thackeray, who wrote many of his works in the library. Macaulay also wrote here. The building was erected in 1830 by Decimus Burton, and is embellished with a reproduction of the Parthenon frieze. The topmost story was added in 1900 to provide a smoking-room.

**WATERLOO PLACE** (Pl. B 38, I), an oblong space intersecting Pall Mall at this point, is characterized by its numerous statues. The group to the N. of Pall Mall commemorates the Crimean War (1854-55). In the centre is the *Guards' Monument*, by John Bell, with figures of three guardsmen and a trophy of Russian guns. To the right is a statue of *Lord Herbert of Lea* (d. 1861; by Foley), secretary for war during the campaign, and to the left, one of *Florence Nightingale* (1820-1910), 'the lady with the lamp,' by Walker (1913). In the centre of the S. portion of Waterloo Place is an equestrian statue of *Edward VII.* (d. 1910), by Sir B. Mackennal, which replaced in 1921 a statue of *Lord Napier of Magdala* (d. 1890), by Boehm, removed to another site. To the left (E.) are statues of *Captain Scot*

(d. 1912), the Antarctic explorer, by Lady Scott (1915); *Lord Clyde* (d. 1863), the saviour of Lucknow, by Marochetti; and *Lord Lawrence* (d. 1879), Viceroy of India, by Boehm. To the right (W.) are statues of *Sir John Franklin* (d. 1847), the Arctic explorer, by Noble, and *Sir John Burgoyne* (d. 1871), the Crimean general, by Boehm. At the S. end of Waterloo Place rises the DUKE OF YORK'S COLUMN (Pl. B 38, I), a granite Tuscan column, 124 ft. in height, erected in 1833 and surmounted by a bronze statue, by Westmacott, of the Duke of York (d. 1827), second son of George III., an undistinguished commander-in-chief of the British Army. An internal spiral staircase (no adm.) ascends to the top. Beyond the column the *Waterloo* or *Duke of York's Steps* (p. xiii; view) descend to the Mall and St. James's Park.

Just short of the York Column Waterloo Place is adjoined by *Carlton House Terrace* (Pl. B 38, I), one of the most aristocratic residential streets in London, commanding fine views across St. James's Park. Its name recalls *Carlton House*, which stood on the site now marked by the York Column. This house, originally built for Henry Boyle, Baron Carleton, soon after 1709, was sold in 1732 to Frederick, Prince of Wales, father of George III. George IV., when Prince of Wales, set up his establishment here in 1783, and the house was much altered and embellished with a Corinthian portico, while a screen of columns was erected towards Pall Mall. The house was pulled down in 1826, and some of its columns now grace the façade of the National Gallery. No. 9, beside Waterloo Steps, is the *German Embassy*. On the W. the terrace is continued by *Carlton Gardens*; Lord Palmerston once lived at No. 4 (tablet), Gladstone at No. 11.

In Pall Mall the Athenæum Club is adjoined by the *Travellers' Club* (Pl. B 38, I), the nominal qualification for membership of which is a journey of not less than 500 miles in a direct line from London. The club, founded by Lord Castlereagh in 1820, occupies a house built by Barry in 1832 on the model of the Villa Pandolfini at Florence, enclosing a quadrangle. The S. façade is considered the finest. Next door to the Travellers' is the *Reform Club*, the premier Liberal club, established in 1836, in a fine building likewise by Barry; and next door to that, with polished red granite columns, is the premier Conservative club, viz. the *Carlton Club*, founded by the Duke of Wellington in 1832. Built in 1836 by Sir Robert Smirke, it was rebuilt throughout by Sydney Smirke in 1854 and is, externally, modelled on Sansovino's Library of St. Mark's, at Venice.

Nearly opposite, on the N. side of Pall Mall, is the *Junior Carlton Club*, founded in 1864, occupying a palatial building by Brandon (1867), extended in 1881. To the W. of it is the *Army and Navy Club*, familiarly known as 'the Rag,' a contraction for 'rag and famish,' a phrase used by a dissatisfied member to characterize his entertainment. The fine building by Parnell and Smith (1846-51) in a Venetian style is adorned with symbolical carvings.

Behind the Junior Carlton Club lies **St. James's Square** (Pl. B 38, I), originally laid out by Henry Jermyn, Lord St.

Albans, in the reign of Charles II., though nearly all the houses have been rebuilt since. The square, one of the earliest parts of the West End to be built, at once became a fashionable place of abode, and so continues, though offices and clubs have begun to intrude. In the garden in the centre is an equestrian statue of *William III.*, by John Bacon (1808). Round this garden young Samuel Johnson and Savage once walked for several hours one night, "for want of a lodging," not at all depressed by their situation but "brimful of patriotism, and resolved they would stand by their country."

*Norfolk House*, at the S.E. corner of the square (No. 31), was built in 1751 on the site of old St. Albans House, once occupied by Lord St. Albans and purchased by the Duke of Norfolk in 1723. In 1738-41 the house was lent to Frederick, Prince of Wales (p. 166), and in a house still existing behind the present mansion George III. was born in 1738. No. 32, from 1771 till 1919 the town-residence of the Bishops of London (comp. p. 434), was built in 1820, superseding one in which Lord Chesterfield was born in 1694. With No. 33, a building on the site of Derby House, it is now occupied by the *Caledonian Club*. — The iron posts in front of No. 2 (beyond Charles St.) are French cannon, said to have been captured in 1747 by Admiral Boscawen, a brother of Viscount Falmouth, whose descendant still owns the house. Lord Avebury (Sir John Lubbock) lived here and at No. 6. No. 8, originally built for the French ambassador and now the *Sports' Club*, was the show-room of Josiah Wedgwood from 1796 till 1830. The *Portland Club* occupies No. 9. No. 10 (tablet) has been occupied by three prime ministers: Chatham (1757-61), Lord Derby (1837-54), and Gladstone (1890). Lady Blessington also lived here (1820-29). These two houses, with No. 11, occupy the site of *Ormonde House*, a splendid mansion built for himself by Lord St. Albans, but named after the Duke of Ormonde, who bought it in 1684. It was pulled down in 1736. No. 12 is the *British Empire Club*, No. 13 the *Windham Club*. The *London Library* (p. 47) occupies No. 14. No. 15, with a classic façade by 'Athenian Stuart' (1765), was originally tenanted by the Duchess of Richmond (La Belle Stuart), who sat as model for the 'Britannia' on the British copper coinage. The *East India United Service Club* has absorbed Nos. 16 and 17. Queen Caroline lived at No. 17 during her trial in 1820, while Lord Castlereagh, then Foreign Secretary, lived next door (No. 18). No. 20 is a pleasing specimen of Robert Adam's work (comp. p. lviii). Amongst the first tenants of No. 21 (rebuilt in 1721), known as Winchester House because it was the residence of the Bishops of Winchester from 1829 till 1875, were Arabella Churchill (1676-78) and Catherine Sedley, Countess of Dorchester (1685-96), both mistresses of James II. Mary Davies the actress lived next door (1676-87). — During the War the gardens were occupied by the 'Washington Inn,' a club-house and hostel for American officers.

Returning to Pall Mall we observe on the S. side, adjoining the Carlton Club, the long front of the *Royal Automobile Club* (Pl. B 38, I), built in 1911 in a French Renaissance style, which contrasts with the heavier Italian façades of the older and staidier clubs. This club occupies the site of the *Old War Office*, which had incorporated *Schomberg House*, once the residence of Marshal Schomberg, who fell at the battle of the Boyne (1690). The W. wing of this house, which still stands (No. 80), was occupied by Gainsborough, the artist, from 1774 till his death in 1788 (illegible tablet). No. 79, next door (now an insurance company's office), belonged to Nell Gwynn, who used to talk over the garden-wall with Charles II., as

he stood below in the Mall. Farther on are several other clubs: the *Baldwin* (79A), the *Oxford and Cambridge* (71-76), and the *New Oxford and Cambridge* (68). Opposite is the *Marlborough Club* (52), of which Edward VII. was a member, at the corner of Pall Mall Place. This narrow street passes below No. 51 Pall Mall, once the office (the 'Tully's Head') of Dodsley (d. 1764), who published for Johnson, Young, Pope, Goldsmith, and other famous authors.

The sentries at the W. end of Pall Mall guard the unassuming entrance to *Marlborough House* (p. 116), beyond which the line of street is continued, past the N. façade of St. James's Palace (p. 115), by Cleveland Row to Stable Yard (on the S.) and Cleveland Square (on the N.). In the former is *Lancaster House*, containing the **London Museum** (Rte. 38), and in the latter rises—

\***Bridgewater House** (Pl. B 34, I), the residence of the *Earl of Ellesmere*. The present beautiful Italianate mansion was built by Barry in 1847-50, and stands on the site of Berkshire House, known as Cleveland House after its purchase and presentation by Charles II. to Barbara Villiers, Duchess of Cleveland, and sold in 1730 to the Duke of Bridgewater. On the death of the third Duke of Bridgewater in 1803 his title became extinct, and the house and its treasures eventually passed to his grand-nephew, created Earl of Ellesmere in 1846. Bridgewater House contains what is to-day admittedly the finest private picture-gallery in England, "one of the few great collections formed by a great English aristocrat of the 18th century which still fortunately remains intact." Before the War visitors were courteously admitted on Wed. and Sat., after previous application in writing.

The collection of paintings was originally formed by the third Duke, the nucleus coming from the famous gallery of Philippe Egalité, Duc d'Orléans, who sold his Italian and Flemish pictures to a Brussels banker in 1792. These were purchased for £43,000 on behalf of the Duke, the Earl Gower (his nephew), and the Earl of Carlisle, who retained a selection of the paintings and sold the remainder in 1800 for £41,000.

**GROUND FLOOR.** In Lady Ellesmere's Boudoir (not always shown when the family is in residence): \*38. *Raphael*, Madonna, the 'Bridgewater Madonna' ("in small part by Raphael" — B. Berenson), transferred from panel to canvas and impaired also by over-cleaning and re-painting; 23. *Van Dyck*, Madonna; 37. *Raphael* (?), Holy Family, the 'Madonna del Passeggio,' a late work, perhaps finished by a pupil ("the character and expression of Christ are dull and inanimate"); \*35. *Raphael*, Holy Family, the 'Madonna with the Palm Tree,' a circular canvas ("in part by Raphael" — B. Berenson); 36. Attrib. to *Raphael*, 'The Virgin with the Diadem.' There is an old and very good repetition of this picture in the Louvre (No. 1497), likewise a work of the studio. — Drawing-Room: \*216. *A. Cuyp*, Landing of Prince Maurice at Dordrecht, one of the artist's masterpieces; 208. *Paul Potter*, Oxen in a meadow (signed in full and dated 1650); 242. *Metsu*, Lady with a dog (a late work); 241. *Wouverman*, Cavalry engagement; \*173. *Rembrandt*, Dutch gentleman in an arm-chair (signed and dated 1637); \*120. *Sir J. Reynolds*, Mrs. Trecothick (not Lady Montague). — North Sitting-Room: 501. *Velazquez*, Portrait of himself (?); \*231. *G. Dou*, Woman at a window selling herrings (very like the signed

picture at Petrograd); 124. *Dou*, Portrait of himself, aged 22, painted under the influence of his master Rembrandt; 32. *Velazquez* (more probably *arreño*), Julian Valcarcel, natural son of Olivares.

STAIRCASE and UPPER LANDING. 10. *Lodovico Carracci*, Marriage of St. Catherine, a copy of Correggio's famous picture in the Parma Gallery; 22. *Salvator Rosa*, Riposo, a large signed work. — 63-69. *N. Poussin*. The Seven Sacraments (Baptism, Confirmation, Marriage, Penance, Ordination, Eucharist, Extreme Unction), painted on a red ground but now very dark in places. The series was purchased by the Duc d'Orléans for 120,000 livres and acquired by the Duke of Bridgewater for £4900. A similar series is at Belvoir, the Duke of Rutland's seat in Leicestershire. *Pannini*, 6. Interior of a picture-gallery; 5. View of St. Peter's, both purchased from the Athenæum of Boston, U.S.A.

PICTURE GALLERY. 117. *Guido Reni*, Assumption of the Virgin; 4C. *Tintoretto*, Descent from the Cross. — \*18. *Titian*, Diana and Callisto, a companion picture to No. 17 (below) and, like it, painted in 1559. Both works belong to Titian's third period, and "in them can be seen a fierce ardent glow of sunset vigour, as they mark the zenith of Titian's later career." — \*89. *Paris Bordone*, Holy Family; \*19. *Titian*, Venus rising from the sea ("Hellenic in its presentation of mere beauty unadorned"); 31. *Seb. del Piombo* (?), Entombment; \*77. *Titian*, Allegory of the three ages (an early work). — \*17. *Titian*, Diana and her nymphs interrupted at the bath by the approach of Actæon. The heads are mostly in profile. — 90. *Lor. Lotto*, Madonna and Child with saints (an early signed work); 130. *Teniers*, Alchemist (signed; painted in 1649); 186. *Rembrandt*, Portrait of himself (1659); 154. *A. van Ostade*, Backgammon-players, an old and somewhat enlarged replica of the picture in Buckingham Palace; *Metsu*, \*217. Woman selling herrings, 194. Cavalier; \*244. *Dou*, Interior with a young violin-player ("perhaps as a whole the most perfect work that the master ever produced" — H. de Groot); 140. *P. de Hooch* (not Gillis van Schagen), Interior with a woman nursing her child; *A. Cuyt*, 147. The piping herdsman, 200. Landscape with a woman milking a cow, 189. Woman on horseback conversing with peasants; 233. *Wouverman*, Watering horses; 228. *Wouverman* (not Dirk Stoop), Travellers halting; *A. van Ostade*, 117. Lawyer in his study (1671), 126. Dutch peasant drinking a toast (1677), 203. Dutch courtship, \*166. Peasants playing skittles (1676); *Brouwer*, 222. Peasants singing (1633), \*236. Landscape ("one of his best works of this kind"), once assigned to Rembrandt; *J. v. n. Ruysdael*, 266. View across the plain of Haarlem, 247. Landscape with fishermen ("an excellent picture"); *Hobbema*, \*148. Watermill (signed and dated 1657), 256. Woodcutters; *Rembrandt*, \*\*187. Young lady with flowers in her hair (1634), \*136. Man with a scanty brown beard (painted about 1645), 168. Hannah with Samuel in the Temple (1648).

Adjoining Room: 79, 80, 80A. Saints from an altarpiece by *Andrea Sabbatini da Salerno*, a Neapolitan artist influenced by Raphael and C. de Sesto. — Next Room (overlooking St. James's Park): 153 *J. Steen*, Village school; pictures by *Claude*, *Cuyt*, and *Turner*. — Next Room: \*277. *Gainsborough* (under the influence of Cuyt), Cows in a landscape. — Last Room: 286. *Delaroche*, Charles I. insulted by soldiers after his condemnation (1836); \*259. *Reynolds*, Portrait-group, believed to represent Lord and Lady Clive, with a child and ayah (1764).

ST. JAMES'S STREET (Pl. B 34, I), which ascends to the N. from the W. end of Pall Mall to Piccadilly (p. 128), with the picturesque gateway of St. James's Palace closing the vista for those proceeding in the opposite direction, traverses the select district that is more particularly known as 'St. James's.' Besides many attractive shops it contains several well-known clubs, and the fashionable bachelor nowhere finds lodgings more to his liking than in this and the adjoining streets. From the days of Charles II. the coffee-houses of St. James's St., of which the clubs are the successors, were

the resorts of the wits and poets, and the literary associations of the district are very numerous.

A medallion-portrait of Lord Byron marks No. 8, on the E. side, the house where, in 1811, that poet "awoke one morning to find himself famous." In 1813-14 he lived at No. 4 Bennett St. (Pl. B 34, I), near the top of St. James's St. Most of the clubs in St. James's St. are on the W. side. No. 86, near the foot of the street, is the *Thatched House Club*, taking its name from an old tavern; No. 74, the *Conservative Club*, stands on the site of the house in which Gibbon died in 1794; No. 69 is *Arthur's Club*.

In *St. James's Place*, which here diverges to the left, is *Spencer House* (Pl. B 34, I), the property of Earl Spencer, built about 1760, overlooking the Green Park. The St. James's Place façade was designed by 'Athenian Stuart,' the park façade by Vardy. Addison, Wilkes, Fox, Lord Cochrane, and Warren Hastings all lived in this narrow street, but perhaps the most noted house is No. 22 (tablet), where Samuel Rogers, the wealthy banker-poet, lived from 1802 till his death in 1855, entertaining at his famous breakfasts the most eminent literary men of his day. A narrow passage beside this house gives upon the Green Park (p. 112).

*King Street* (Pl. B 34, I) leads from the opposite side of St. James's St. to St. James's Square, passing the *St. James's Theatre* (p. 32). *Almack's Rooms*, opened at No. 26 in 1765 by a Scotsman named MacCall, were long famous for their exclusive assemblies and balls, managed by a committee of ladies of rank, admission to which conferred the cachet of fashion. The balls ceased in 1863 and the place, under the name of *Willis's Rooms*, was used for meetings and dinners, and as a restaurant. It is now occupied by one of the many art dealers in King St. At No. 8, nearly opposite, is 'Christie's,' the well-known auction-room, where the chief sales of works of art are held (usually on Fri. afternoons in the Season). The collections on view here from time to time attract many art-lovers. At No. 1c (tablet) Louis Napoleon (afterwards Napoleon III.) resided in 1830-40, immediately before his disastrous descent upon Boulogne. — *Bury Street* and *Duke Street* run to the N. from King St. to Jermyn St. (p. 123). In the former Swift occupied a room at eight shillings a week ("plaguey dear") in 1710 and other lodgings in 1726. Steele, Moore, Crabbe (at No. 37), and O'Connell (at No. 19) also lived in this street. In Duke St. lived Edmund Burke (at No. 67) and Thomas Campbell.

Returning to St. James's St., we proceed to the N. On the left is the *Cocoa Tree Club* (No. 64), which was named from a chocolate-house of Queen Anne's reign, and became about 1745 a centre for the English Jacobite party. No. 63 is the *Royal Societies Club* (Pl. B 34, I). Farther on, on the same side, beyond Park Place, is *Brooks's Club* (No. 60),

founded in 1764, the leading Whig Club in the 18th cent. and the rival of White's (see below). Close by is the *New University Club*. On the opposite side of the street is *Boodle's* (No. 28), founded in 1762, in an Adam house of 1765, subsequently altered. Gibbon belonged to this club. On the same side is *White's*, founded in 1697, the oldest club in London. In the 18th cent. this was the chief Tory club, in opposition to Brooks's. The present house dates from 1755, but the famous 'bow-window at White's,' in which the fashionables sat to show themselves off and to quiz the passers-by, was not added until 1811. Brooks's, Boodle's, and White's were all distinguished in the 18th cent. for fashion and gambling. The *Devonshire Club* (No. 50), opposite White's, occupies the building once known as 'Crockford's,' a fashionable gambling-hell, built in 1827. A few steps farther on we reach Piccadilly (p. 128).

**JERMYN STREET** (Pl. B 34, 38, I), diverging to the E. from St. James's St. to the S. of White's Club, runs parallel with and a little to the S. of Piccadilly to Regent St. (p. 164). In this street, named after Henry Jermyn who laid out St. James's Square, are several comfortable hotels and numerous lodgings. Near its E. end are the S. façade of St. James's Church (p. 124) and the Geological Museum (p. 164). Many distinguished men have lodged in this street, including Bishop Berkeley, Newton (at Nos. 87 and 88; tablet), Gray, Scott, and Thackeray.

## 9. PICCADILLY.

**STATIONS:** *Piccadilly Circus*, on the Bakerloo and Piccadilly Tubes (Appx., pp. 14, 15); *Dover Street*, *Down Street*, and *Knightsbridge*, on the Piccadilly Tube (Appx., p. 15). — **OMNIBUSES**, Nos. 9, 14, 19, 22, 25, 33, 38, 44, etc. (Appx.).

**Piccadilly Circus** (Pl. B 38, I, III), a very irregularly shaped 'circuit' at the junction of some half-dozen important streets, is one of the famous centres of traffic in the West End, thronged at all times with a motley crowd of passengers and vehicles, but presenting perhaps its most characteristic aspect in the evening, when pleasure-seekers are hastening to restaurant and theatre, or, later, when the theatres are disgorging their audiences. Near the middle, rising from a broad base gay with the baskets of the flower-girls, rises the *Shaftesbury Memorial*, by Alfred Gilbert, a pyramidal bronze fountain surmounted by a winged figure of an archer with his bow, unveiled in 1893 in memory of the philanthropic Earl of Shaftesbury (d. 1885). On the S. side of the Circus is the *Piccadilly Circus Station* of the Bakerloo and Piccadilly Tubes (Appx., pp. 14, 15), almost next door to the *Criterion Theatre* (p. 32) and *Restaurant* (p. 20); opposite is the *London Pavilion* (p. 34), behind which is the *Trocadero Restaurant* (p. 20); and a little to the W., at the beginning of Glasshouse St., appears the *Regent Palace Hotel* (p. 13). — A heavy bomb fell in the Circus on Oct. 19th, 1917, fusing the gas mains and causing considerable damage to life and property.

For the visitor to London Piccadilly Circus is a convenient starting-place for exploring the West End. Coventry St. (p. 166) runs thence to the E. to Leicester Square and Soho; the broad Shaftesbury Avenue (p. 167), with its numerous theatres, leads N.E. through Soho to High Holborn and New Oxford St.; Regent St. (p. 163), interrupted by the Circus, leads N. to Oxford St. and Regent's Park (p. 174) and S. to Waterloo Place and Pall Mall (p. 117); while Piccadilly runs S.W. to Hyde Park.

**Piccadilly** (Pl. B 34, I), from the top of Haymarket (where it officially begins) to Hyde Park Corner, is about 1 m. in length. Beyond Piccadilly Circus its E. half, to the S. of which is the region of *St. James's* (p. 121), is occupied on both sides by handsome shops, restaurants, and hotels, but its W. half is flanked on the N. side only by a stately row of luxurious clubs and fashionable residences overlooking the Green Park (p. 112), which borders it on the S. Behind this W. half lies the aristocratic region of *Mayfair* (p. 131), reached by various side-streets abounding in private hotels and expensive lodgings, whose harvest is the London Season. The E. end of the street began to be built in the 17th cent., and the name gradually extended westwards along what was the old road to Reading and Bath.

The name of Piccadilly is supposed to be derived from 'pickadel,' a fashionable 17th cent. ruff, or from 'pickadil,' the hem of a garment. It occurs as early as 1630. Comp. *A. I. Dasent's* 'Piccadilly in Three Centuries' (1920).

On the S. side of Piccadilly, a few yards from the Circus, is the N. façade of the *Geological Museum* (p. 164; entrance in Jermyn St.). Nearly opposite is the *Piccadilly Hotel* (p. 13), with its bold colonnade on the upper story. This hotel, which has another façade in Regent St., occupies the site of St. James's Hall, famous for its concerts, which stood here from 1858 to 1905. — On the left is *St. James's Church* (Pl. B 34, I), in the paved forecourt of which is an open-air pulpit. This church, the interior of which is especially admired, was built by Wren in 1682–84. It was the most fashionable church in London in the early 18th cent., and three of its rectors became Archbishops of Canterbury, viz. Tenison in 1694, Wake in 1716, and Secker in 1758. Their portraits are preserved in the vestry. The marble font, at which Lord Chesterfield and Lord Chatham were baptized, and the carving over the altar are by Grinling Gibbons. Charles Cotton (d. 1687), the friend of Izaak Walton, Dr. Sydenham (d. 1689), Van de Velde (d. 1693), the marine painter, Tom d'Urfey (d. 1723), and Mark Akenside (d. 1770) are buried here. To the W. is the building of the *Royal Institute of Painters in Water Colours*, with *Princes Restaurant* on the ground-floor. — On the N. side of Piccadilly, nearly opposite St. James's, is Sackville St., notable for being without lamp-posts. Next, on



the same side, is the *Albany* (Pl. B 34, I), a private 'no thoroughfare,' devoted to suites of bachelors' chambers, which occupy the house in front and flank the covered passage running through the former gardens to Burlington Gardens. The house, designed for Lord Melbourne by Sir Wm. Chambers and afterwards in the possession of the Duke of York and Albany, was converted to its present use in 1803. Lord Byron lived here in 1814-15 (Block H 6) immediately before his marriage, and Bulwer Lytton afterwards occupied the same suite. Macaulay lived here from 1841 till 1856 (E 1). 'Monk' Lewis, Canning, and Gladstone, besides the heroes of many fashionable novels of last century, also had rooms here. Immediately to the W. of the Albany is—

**Burlington House** (Pl. B 34, I), the home of the Royal Academy, the British Association, and several other learned societies. The building next the street, with an imposing but somewhat heavy façade in the Italian Renaissance style, pierced by three lofty archways, was built by Banks and Barry in 1872. The wings flanking the courtyard are of the same date. On the N. side of the quadrangle stands *Old Burlington House*, with a modern façade, completed by the addition of the top story in 1873. The statues in the niches represent Pheidias, Leonardo da Vinci, Flaxman, Raphael, Michael Angelo, Titian, Reynolds, Wren, and William of Wykeham. Behind is a large block of exhibition-galleries and rooms added by Sydney Smirke in 1868-69 for the Royal Academy.

Burlington House, originally built about 1664-67 for the first Earl of Burlington, enjoyed its chief celebrity and splendour under the art-loving third earl (1695-1753), the patron of Pope, Gay, and Arbuthnot. This nobleman, himself a good amateur architect, assisted by Colin Campbell, encased the original brick mansion in stone and added a much admired colonnade on each side, together with a screen-wall on Piccadilly. In 1854 the property was sold to the Government for £140,000; a few years later the colonnade was taken down, and in 1866 the extensive alterations indicated above were begun.

Old Burlington House is now occupied by the **Royal Academy of Arts**, which here maintains its free School of Art. At the *Exhibition of the Royal Academy*, which takes place here annually from May until August (adm., see p. 35; catalogue 1/), paintings and sculptures are exhibited which have been executed within the previous ten years and have not been exhibited elsewhere. The private view of the Exhibition and the Academy Soirée, admission to both of which is by invitation of the Academy, are highly fashionable functions; and still more exclusive is the Academy Dinner, held on the Sat. before the opening of the Exhibition, the guests being restricted to those of "elevated position, high rank, distinguished talents, or known patrons of the arts." In winter (Jan. to March) an exhibition of the works of some Old Master or recently deceased modern artist is usually held (adm. 1/, catalogue 1/).

A staircase to the right in Old Burlington House ascends to the permanent collections of the Royal Academy in the Diploma Gallery and the Gibson Gallery (open free daily, 11-4). The GIBSON GALLERY contains models and casts of the works of *John Gibson* (1790-1866), bequeathed by the sculptor. The Diploma Gallery (catalogue 1/) consists mainly of the diploma works (paintings, sculptures, and architectural designs) presented on their election by Academicians elected since 1770. Among these may be mentioned: 76. *Raeburn*, Boy and rabbit; 8. *Cosway*, Venus and Cupid; 83. *Hoppner*, Portrait of himself; 111. *Poynter*, Fortune-teller; 121. *Leighton*, St. Jerome; 123. *A. Hacker*, A wet night at Piccadilly Circus; 131. *Alma-Tadema*, Road to the Temple; 133. *Sir Alfred East*, Evening in the Cotswolds; 141. *Arnesby Brown*, Rain-cloud; 147. *Millais*, Souvenir of Velazquez; 159. *J. S. Sargent*, Interior in Venice; 182. *George Clausen*, Interior of an old barn; 227. *G. F. Watts*, 'My punishment is greater than I can bear.' The gallery contains also some good examples of the original members of the Academy (*Reynolds*, *Gainsborough*, *Richard Wilson*, etc.), 15 landscape studies and *Dedham Lock* (No. 243) by *Constable*, and a number of interesting foreign works, including a Holy Family by *Leonardo da Vinci* (cartoon in black chalk); Temperance, by *Giorgione* or *Sebastiano del Piombo*; and a beautiful relief of the Virgin and Child and St. John, by *Michael Angelo*. Here is also a full-size copy of *Leonardo da Vinci's* Last Supper, at Milan, by his pupil *Marco d' Oggionno*. — The *Sitters' Chair*, preserved here, originally belonged to Sir Joshua Reynolds, and was purchased in turn by every succeeding President until Lord Leighton presented it to the Academy in 1878.

The ROYAL ACADEMY OF ARTS, founded in 1768, with Sir Joshua Reynolds as its first president, had its abode first in Pall Mall, afterwards at Somerset House (1780-1838), and then at the National Gallery (1838-69). It consists of 40 Academicians (R.A.) and 30 Associates (A.R.A.), and vacancies in the list are filled up by vote of the whole body of members. There are several honorary members. The president (P.R.A.) is *Sir Aston Webb*. The Academy, whose whole income is derived from the admission-fees to its exhibitions, maintains a free School of Art, the students of which have access to the fine Library of books and prints. It administers also the Chantrey Bequest (p. 386). — A tablet in the doorway of one of the rooms records that the room was wrecked by an air-raid in 1917.

The other buildings at Burlington House accommodate various learned societies; in the E. wing, the *Royal Society*, the *Geological Society*, and the *Chemical Society*; in the W. wing, the *Society of Antiquaries*, the *Astronomical Society*, and the *Linnean Society*. Visitors are admitted to the regular meetings of all these on the introduction of a fellow.

The ROYAL SOCIETY, one of the most famous scientific bodies in the world, originated in a coterie of savants who began to meet informally in London or in Oxford in 1645. Its formal foundation dates from 1660 and its royal charter of incorporation from 1662. It now numbers about 510 fellows (F.R.S.), with about 40 foreign members. Its meetings are held on Thurs. from Nov. to June. The Society issues *Philosophical Transactions*, *Proceedings*, a *Year Book*, and a *Catalogue of Scientific Papers*. It awards the Copley Medal, two Royal Medals, the Davy Medal, and the Hughes Medal annually; the Rumford and Darwin Medals biennially; the Sylvester Medal every third year; and the Buchanan Medal every fifth year. The rooms contain a library of 100,000 vols. and numerous MSS., and many busts and portraits of distinguished Fellows, including those of Boyle, Martin Folkes (by Hogarth), Newton, Wren, Pepys, Sir Hans Sloane (these three by Kneller), Sir Humphry Davy (by Lawrence), etc.; also some interesting relics: Newton's telescope, watch, and sundial; MS. of the Principia; original model of Davy's safety lamp, etc. Visitors are admitted by Fellow's introduction only.

The CHEMICAL SOCIETY, founded in 1841, possesses perhaps the finest chemical library in the world, besides busts and portraits of eminent members. The meetings take place twice monthly from Oct. to June.

The SOCIETY OF ANTIQUARIES OF LONDON, believed to have been founded in 1572 by Archbp. Parker but not formally reconstituted until 1717, holds a charter of 1751. Its meetings take place on Thurs. from Nov. to May. On the introduction of a Fellow, visitors may inspect the paintings, MSS., and other objects of interest in the Society's collections, and its extensive archaeological library. The Society publishes *Archeologia*.

The LINNEAN SOCIETY, founded in 1783, with members of both sexes, has for object the cultivation of the science of natural history in all its branches. Meetings are held twice a month from Nov. to June. The Society possesses the Linnæan collections and a natural history library of 45,000 vols. It publishes *Transactions*, etc.

The GEOLOGICAL SOCIETY, founded in 1807 and incorporated in 1826, claims to possess the most complete geological library in the world. — The ROYAL ASTRONOMICAL SOCIETY was founded in 1820.

The BRITISH ASSOCIATION FOR THE ADVANCEMENT OF SCIENCE (or 'Brit. Ass.'), a scientific body, enlivens the holiday season by its papers. It meets at different towns in different years.

The BRITISH ACADEMY (incorporated in 1902), for the promotion of historical, philosophical, and philological studies, likewise meets at Burlington House.

Burlington House is skirted on the W. by the *Burlington Arcade* (dating from 1818), a covered passage with fashionable shops, near the other end of which is the building of the CIVIL SERVICE COMMISSION (Pl. B 34, I), situated in Burlington Gardens, immediately in the rear of Burlington House. This Italian Renaissance edifice was built in 1869 by *Pennethorne* for London University (comp. p. 147), and the numerous statues of scholars on the exterior refer to this original destination. Since 1902 the Civil Service Commission, which conducts the competitive examinations for posts in the Government civil service, has had its seat here.

At the E. end of Burlington Gardens is SAVILE ROW (Pl. B 33, 34, II), a street of fashionable tailors. Grote came to live at No. 12 (tablet) in 1848 and died here in 1871; Sheridan lived at No. 14 (tablet) and died in 1816 in the front bedroom of No. 17. The *Burlington Fine Arts Club*, at No. 17, the art connoisseurs' club, holds interesting exhibitions from time to time (adm. on introduction by a member). No. 23, at the end of the street, is the *Alpine Club*.

We may return to Piccadilly via BOND STREET (Pl. B 34, I), the S. portion of which is *Old Bond Street*, while the N. portion, running to Oxford St. (p. 161), is known as *New Bond Street* (Pl. 33, II). Bond St. is named from Sir Thos. Bond, who began to lay it out in 1686, and it forms the E. boundary of Mayfair (p. 131). It is renowned for its fashionable shops and contains also many dealers' picture-galleries (comp. p. 36). Among the noted residents of Old Bond St. have been Sterne (who died at No. 41 in 1768), Sir Thos. Lawrence (at Nos. 24 and 29), and Boswell. In New Bond St. lived Dean Swift (in 1697), Nelson (at No. 14 in 1797), and Lady Hamilton (at No. 150 in 1813). But all these houses have been rebuilt.

*Albemarle Street* (Pl. B 34, I), the next turning from Piccadilly on the right, occupies the site of Clarendon House, built

about 1664, afterwards sold to George Monk, Duke of Albemarle, and pulled down about 1683. No. 50, on the left, is the house of Mr. John Murray, publisher, containing memorials of Lord Byron and other men of letters who had dealings with the firm in the early 19th century. No. 22 is the *Royal Asiatic Society*, with a good library. The classic building at the N. end of the street, on the right, houses the *Royal Institution of Great Britain* (Pl. B 34, I), a society founded in 1799 for the encouragement and diffusion of scientific knowledge, on the initiative of the cosmopolitan Sir Benjamin Thompson (born in 1753 at North Woburn, Mass., and later Count Rumford of Munich), of whom Gibbon writes as 'Mr. Secretary-Colonel-Admiral-Philosopher Thompson.' Here Campbell's lectures on Poetry were delivered in 1812 and Carlyle's on Heroes in 1840. Amongst the most popular of its lectures are the courses for children, delivered in the Christmas holidays. The *Davy-Faraday Research Laboratory* (at No. 20), presented to the Royal Institution in 1896 by Dr. Ludwig Mond (d. 1909; comp. p. 172), commemorates the names of two illustrious chemists closely connected with its work. — In *Grafton Street* (Pl. B 34, I, II), at the end of Albemarle St., are the Grafton Galleries (p. 36). On No. 4 a tablet records the residence here of Lord Brougham.

We return to Piccadilly. On the S. side, opposite Albemarle St., diverges St. James's St. (p. 121). — In *Dover Street*, the next street on the N., is a Piccadilly Tube station (Appx., p. 15). The *Albemarle Club* (p. 46), at No. 37, retains parts of Ely House, a fine mansion given by Government in 1772 to the bishops of Ely in exchange for their previous residence in Ely Place (p. 221). No. 34 is the *Bath Club* (p. 46) and No. 40 the *Arts Club* (p. 46).

The site of the *White Horse Cellars*, once the starting-point of the mail-coaches to the West of England, is now occupied by Hatchett's Restaurant (p. 20), a little farther on in Piccadilly. Nearly opposite, between Arlington St. and the Green Park, rises the large *Ritz Hotel* (Pl. B 34, I), a well-designed building, with an arcade over the pavement. Sir Robert Walpole lived at No. 5 Arlington St. (tablet), C. J. Fox at No. 9 (tablet), Lord Salisbury (d. 1903) at No. 20. *Wimborne House* (No. 22) is the finest in the street. — No. 78 Piccadilly, at the corner of Berkeley St., is—

**Devonshire House** (Pl. B 34, I), the residence of the Duke of Devonshire till 1919, when the great Whig mansion was sold to meet a fate not yet definitely announced. The principal gateway, designed by Inigo Jones and originally erected for the Earl of Middlesex at Beaufort House (p. 158) in Chelsea, was removed in 1921 to the Green Park, farther W. It was presented by Sir Hans Sloane to the Earl of Burlington, who re-erected it at Chiswick (p. 432), whence it was brought to Devonshire House. The mansion was erected by Kent on the

site of Berkeley House, built in 1665 and burned down in 1733. The gardens behind are separated from those of Lansdowne House (p. 134) by a narrow passage only.

Beyond this point Piccadilly is bounded on the S. by the Green Park (p. 112). No. 1 Stratton St., at the corner of Piccadilly, was long the home of the Baroness Burdett-Coutts (1814-1906; comp. p. 441). No. 80 Piccadilly (next door), now (with 81) the *Royal Thames Yacht Club*, was the residence of her father, Sir Francis Burdett.

The next three side-streets, all abounding in fashionable lodgings and private hotels, lead from Piccadilly to Curzon St., Mayfair (p. 133). In *Bolton Street* (Pl. B 34, I) lived Pope's friends, Martha and Theresa Blount, 'the young ladies of Bolton Street.' At No. 11 (tablet) Mme d'Arblay was visited by Sir Walter Scott in 1818. At *Bath House* (rebuilt in 1821), at the corner of Piccadilly, then the residence of Lord and Lady Ashburton, Thomas Carlyle paid more visits than pleased his wife. — In *Clarges Street* (Pl. B 34, I) lived Lord Macaulay (at No. 3; in 1838-40), Edmund Kean (No. 12; 1816-24), William Mitford (No. 14; 1810-22), and Lady Hamilton (No. 11; 1804-6). No. 47 is the *Turf Club* (p. 46). — In *Halfmoon Street* (Pl. B 34, I), named after a tavern, Boswell, Mme. d'Arblay, Hazlitt, and Shelley all lived.

Farther on Piccadilly is mainly a street of clubs. The *Naval and Military Club* (founded in 1862), at No. 94, known also as the 'In-and-Out Club,' occupies an 18th cent. building where Lord Palmerston lived from 1855 till his death in 1865. Then follow the *American Club* (No. 95), the *Junior Naval and Military Club* (No. 96), the *Badminton* (No. 100), the *Junior Constitutional* (Nos. 101-104), and the *St. James's* (No. 106). The last, a diplomatic club, occupies a fine mansion designed by Kent, the large dining-room of which is adorned with small ceiling-paintings by Angelica Kauffmann. No. 107, where Field-Marshal Blücher found a temporary home in 1814, is now the *Savile Club*. The *Junior Athenaeum* (No. 116) occupies Hope House, at the corner of Down St., in which is a Piccadilly Tube station (Appx., p. 15). The next clubs are the *Cavendish* (No. 119), and the *Cavalry* (No. 127).

On the S. side of the street, opposite the Cavalry Club, is an unassuming relic of bygone times and customs, in the shape of a *Porters' Rest*, an elevated shelf for burdens, supported by upright standards, placed there in 1861.

No. 138 Piccadilly, now occupied by the *Lyceum Club*, was the house of the notorious Duke of Queensberry (d. 1810), familiarly known as 'Old Q,' and No. 139 (formerly 13 Piccadilly Terrace) was the early married home of Lord Byron. Here Ada, "sole daughter of my heart and home," was born in 1815. — Piccadilly ends at Hyde Park Corner (p. 136), and the last house in the street ('No. 1, London'), overlooking the busy open space, is—

**Apsley House** (Pl. B 30, I), the residence of the Duke of Wellington. Originally built of red brick between 1771 and 1778 by the Adam brothers, for Henry Bathurst, Baron Apsley and Earl Bathurst, this house passed in 1810 into the possession of Marquis Wellesley, elder brother of the

famous Duke of Wellington, and in 1820 by purchase into that of the Duke himself, who, however, had resided here since 1816. In 1828–29 the mansion was faced with stone, and the Corinthian portico was added, together with the W. wing containing the Waterloo Gallery, in which the Waterloo Banquet was annually held until the Duke's death in 1852. The iron shutters put up in 1832 during the Reform agitation, when the windows were broken by the mob, were removed in 1856. The mansion contains many treasures of art and memorials of the great Duke, but admission is granted on personal introduction only.

At the foot of the circular staircase is *Canova's* colossal nude statue of Napoleon, completed in 1811 and presented to Wellington by the Prince Regent. The so-called 'Mattei' bust of Cicero in the entrance-hall is the only antique bust of the orator bearing an antique inscription. — Wellington's study is preserved very much as he left it; another room is used as a museum for the many costly gifts, orders, etc., bestowed upon him.

Apsley House contains also a highly important picture-gallery, several of the leading works in which once belonged to the royal Spanish Collection and were captured in the travelling carriage of Joseph Bonaparte after the rout of Vittoria. The King of Spain subsequently declined to become again possessed of these works, which had passed to the Duke "by means as just as honourable."

STUDY. *Hoppner*, 167. First Duke of Wellington, 173. Lady Anne Culling Smith and her two daughters; 29. *Lawrence*, Marchioness of Wellesley. — GARDEN ROOM. *Lawrence*, Third Earl Bathurst; 99. *Richard Lawrence*, 'Copenhagen,' the Duke's charger at Vittoria and Waterloo. — STAIRCASE. 36. *P. de Hooch*, Musical party (a late work; signed); \*64. *Jan Steen*, Egg-dance (signed). — DINING ROOM. 4. *Gérard*, Alexander I. of Russia. — YELLOW DRAWING ROOM. 15. *Lawrence*, Lord Lynedoch; 119. *Gérard*, Jerome Bonaparte; 263. *Glass*, Duke of Wellington (his last return from duty); 390. *Landseer*, The white horse 'Moscow.' — PICCADILLY DRAWING ROOM. 86. *Brouwer*, Boors (replica of the picture at Budapest); \*85. *A. van Ostade*, Skittle-players; 52. *Teniers*, Interior of a cow-house; 60. *N. Maes*, Listener; 9. *P. de Hooch*, Conversation; \*89. *J. Steen*, The sick lady. — PORTICO ROOM. \*189. *Murillo*, Portrait; \*82. *Watteau*, Fête champêtre; \*11. *Wilkie*, Chelsea pensioners reading the Waterloo despatch; 217. *J. Burnett*, Greenwich pensioners. — PICTURE GALLERY. 51. *Vermeer*, Bleaching-ground; *Wouwerman*, 86. Return from the chase, \*247. Departure of a hawking-party; 31. *Teniers*, Alchemist; 84. *Luini*, Madonna; 50. *Sir A. More*, Mary I.; 47. *Velazquez*, Pope Innocent X.; \*38. *Correggio*, Agony in the Garden (the original of No. 76 in the National Gallery); *Velazquez*, \*\*53. Spanish gentleman, \*59. Water-seller of Seville (of his early period), \*50. Figures and still-life (a very early work).

## 10. PARK LANE AND MAYFAIR.

STATIONS: *Dover Street* and *Down Street*, Piccadilly Tube (Appx., p. 15); *Bond Street* and *Marble Arch*, Central London Tube (Appx., p. 13). — OMNIBUSES in Piccadilly, see p. 123; in Oxford St., see p. 159; in Park Lane, Nos. 2, 16, 30, 36, 73, etc. (Appx.).

Sydney Smith once asserted that the parallelogram between Oxford St., Piccadilly, Regent St., and Hyde Park "enclosed more intelligence and ability, to say nothing of wealth and beauty, than the world had ever collected into such a space before." The region thus defined and eulogized practically

coincides with the district known as MAYFAIR, though Bond St., instead of Regent St., may now be regarded as its E. limit. Mayfair contains few points of interest apart from its character and history as a centre of wealth and fashion. It derives its name from a fair held annually in May from a very early period down to the reign of George III., in the region of the present Curzon St. and Chesterfield House (p. 133).

**Park Lane** (Pl. B 30, 29, I, II) runs N. from the W. end of Piccadilly to Oxford St., near the Marble Arch (p. 159). Beyond the point where it is joined by Hamilton Place (likewise leading from Piccadilly) it is bordered on its W. side by the railings of Hyde Park (p. 136), while on the E. side rise the luxurious dwellings that have made its name a synonym for opulence if not for rank.

Lord Eldon died at No. 1 Hamilton Place in 1838. No. 4 was occupied by the Duke of Wellington in 1814-15. At No. 11 is the *Bachelors' Club*.

At the convergence of Park Lane and Hamilton Place stands a *Fountain* by Thos. Thornycroft (1875), crowned by a figure of Fame, with statues of Chaucer, Shakespeare, and Milton, and figures of Tragedy, Comedy, and Poetry in the lower tiers. The mansion (No. 19 Park Lane) at the corner of Hertford St., on the right, is *Londonderry House*, built by the Wyatts in 1850 on the site of Holderness House. In Hertford St. Sheridan once lived at No. 10; at No. 14 (tablet) Edward Jenner, the champion of vaccination, made an unsuccessful attempt to establish a practice in London (1803); and at No. 36 Bulwer Lytton wrote his 'Last Days of Pompeii' and 'Rienzi.' 'The Cottage' in Little Stanhope St., a turning off Hertford St., is a survival of the rural simplicity of 18th cent. Mayfair. Farther on, beyond the short row of irregular rear-façades presented to Park Lane by the houses in Seamore Place, Great Stanhope St. and Deanery St. diverge on the right. Lady Blessington held her salon at No. 8 Seamore Place in 1832-36; and in Great Stanhope St. lived Lord Brougham (No. 4; in 1834), Lord Raglan (1788-1855), commander-in-chief in the Crimean War (No. 5), Lord Palmerston (No. 9; in 1820-40), and Sir Robert Peel (No. 12; in 1820-25). Behind a forecourt and facing S. at the corner of Deanery St. rises conspicuously \***Dorchester House** (Pl. B 30), one of the most magnificent mansions in London, built in a dignified Italian Renaissance style in 1851-53 by *Vulliamy* on the site of an earlier house belonging to the Earls of Dorchester. This mansion, the property of Sir George Holford, has a sumptuous interior, famous for its white marble staircase and noble picture gallery. It contains one of the finest private collections of paintings in London, accessible only by personal introduction to the owner. Dorchester House was the residence of Mr. Whitelaw Reid while American ambassador at the Court of St. James (1905-13). Among the finest paintings are the following:

ITALIAN SCHOOL. *Bartolommeo Veneto* (not Bramantino), \*Portrait of a man; *Bonifazio*, Madonna and Child with saints; *Canaletto*, Piazzetta from the Lagoon; *Cariani*, Portrait of a man; *Garofalo*, Madonna in Glory; *Gaudenzio Ferrari*, Holy Family with Cardinal Taverna; *Guardi*, View from the Piazzetta; *B. Licinio*, Portrait; *Lotto* (Giulio Campi?), Lady with a lap-dog; *Pesellino*, \*Madonna and saints; *Polidoro* (not Titian), Holy Family; *Romanino* (not Titian), Lady of the Sforza family; *Rondinelli* (not Bellini), Portrait of a boy; *Sodoma*, Holy Family; *Tintoretto*, \*Portrait (1548); *Titian* (Beccaruzzi?), Doge Andrea Gritti; *Tura*, Eleonora d'Aragon.

FLEMISH SCHOOL. *Mabuse*, Portrait of a man; *Rubens*, Erection of the Cross, Head of a young woman, Beheading of St. Paul; *Teniers*, Skittle-players; *Van Dyck*, Marchesa Balbi (a masterpiece of the Genoese period), Abbé Scaglia (1635).

DUTCH SCHOOL. *N. Berchem*, \*'Le diamant de la curiosité'; *Coques*, Portrait; *A. Cuyp*, The Maas at Dordrecht (once divided into two parts); *Hobbema*, Forest scene; *Potter*, Rabbit-warren; *Rembrandt*, Martin Looten (1632). The artist holding a sword (1644), Lady in a chair (1645), \*Titus, the artist's son (1658); *A. van Ostade*, Travellers at an inn, Cottage-interior, Peasants in a cottage; *Wouwerman*, Returning from market, Ships unloading, Riding at the Herring.

FRENCH SCHOOL. *Claude*, River at sunset; *Pater*, The swing

SPANISH SCHOOL. *S. Coello*, Isabella Clara Eugenia, Governess of the Netherlands; *Murillo*, Luis de Haro, Girl; *Velazquez*, Philip IV.

The Saloon contains a magnificent \*Mantelpiece of Carrara marble, by *Alfred Stevens* (1817-75; p. xl), who at irregular intervals worked for many years on the decorations of Dorchester House. The original plaster sketch is now in the Tate Gallery (p. 391). He also completed a buffet and designed the painted ceiling and alcove.

In *South Street*, the next turning on the right, C. J. Fox lived at No. 9 in 1792-96, and Lord Melbourne at No. 39, when prime minister, in 1835-41, while No. 10 (tablet) was the home of Florence Nightingale (1820-1910). From 23 Aldford St. (then called Chapel St.), the next side-street, Harriet Westbrook eloped with Shelley in 1811.—Beyond Mount St. (p. 135) Park Lane skirts the high fence concealing the garden of \***Grosvenor House** (Pl. B 30, II), the entrance to which is in Upper Grosvenor St. This mansion, the residence of the Duke of Westminster, whose family name is Grosvenor, has its principal façade towards the garden on the S., while on the N. it is separated from the street by a screen of Doric columns, erected in 1812 by T. Cundy. The W. wing, containing the ball-room or picture-gallery, was built by Cundy in 1828. From 1761 until 1805 the house was known as Gloucester House, after its occupant the Duke of Gloucester, brother of George III. Grosvenor House has long been noted for its fine collection of paintings, rich in representative examples of the French, late Flemish, Dutch, and English schools. The nucleus of the collection was formed by the first Marquis of Westminster from the Agar Ellis Collection at a cost of 30,000 guineas.

Room I (Dining Room). \*2. *Murillo*, Meeting of Jacob and Laban; 5. *Teniers*, Interior; 12. *A. Cuyp*, Shepherd with his flock ('in the artist's finished manner'); 13. *Claude*, Worship of the Golden Calf. — \*14. *Rembrandt*, The falconer (signed and dated 1643). The artist seems to have originally represented the falcon on the man's first finger. — 17. *Wouwerman*, Horse-fair ('among the artist's choicest productions'). — \*18. *Rembrandt*, The falconer's wife (or Lady with



a fan). The canvas was originally rounded at the top. — *Rembrandt*, \*19. Man with a pointed beard (called N. Berchem, the artist), signed and dated 1647, 20. Young woman with folded hands (companion picture). \*23. *Van Dyck*, Portrait of himself with a sunflower (a late work); 24. *A. Cuypp*, Shepherds driving sheep (a signed work).

Room II (Saloon). 32. *Cuypp*, Ships on the Maas at Dordrecht; \*33. *Rembrandt*, Salutation (signed and dated 1640); \*34. *G. Dou*, The nursery; \*35. *Paul Potter*, Cattle in a meadow (1647; "a superlative production"); 39. *Hobbema*, Landscape; 49. *Rubens*, Dismissal of Hagar (painted about 1615); 65. *Murillo*, Infant Christ asleep (at one time attributed to Correggio).

Room III (Drawing Room). By the doors stand six large powder-blue jars. Two famous pictures formerly here, viz. \*70. *Gainsborough*, 'The Blue Boy,' a portrait of Master Jonathan Buttall, son of a rich ironmonger (painted about 1770), and \*79. *Reynolds*, Mrs. Siddons as the Tragic Muse (comp. p. 451), were sold in 1921 for, it is said, £200,000. 80. *Van Dyck*, Virgin and Child with St. Catherine (of the artist's second Flemish period).

Room IV (Gallery). 83. *A. Brouwer*, Landscape (his largest work); 85. *Turner*, Conway Castle; \*89. *Velazquez* (more probably his pupil Del Mazo), Don Balthazar Carlos on a prancing pony.

Room V (Rubens Room). *Rubens*, 93. Pausias and Glycera (of the artist's pre-Italian period); 102. Israelites gathering manna; 103. Abraham and Melchizedec; 104. The Evangelists. The last three, together with No. 105, The four Latin Fathers (now at Eaton), form a series of cartoons for tapestry, the preliminary sketches for which are at Cambridge. — CORRIDOR. 124. *A. Cuypp*, Dappled horse.

Room VI (Ante-Drawing-Room). \*127. *Gainsborough*, The cottage-door.

Benjamin Disraeli, afterwards Lord Beaconsfield, resided at No. 29 Park Lane (then No. 1 Grosvenor Gate) from his marriage in 1839 until the death of his wife (to whom the house belonged) in 1872. Farther on, separated from each other by Upper Brook St., are *Dudley House*, once the property of Earl Dudley, and *Brook House*, formerly occupied by Lord Tweedmouth. At No. 59 Green St. Sydney Smith died in 1845. A few yards farther on Park Lane ends on the N. at the Marble Arch (p. 159).

Various fashionable thoroughfares traverse Mayfair more or less completely from W. to E. and from N. to S., and these are inter-connected by a network of shorter streets, many of which are no less important in the eyes of 'society.'

CURZON STREET (Pl. B 39, 34, I) begins on the W. at Seamore Place (p. 131). At the corner of South Audley St. rises *Chesterfield House* (Viscount Lascelles), completed in 1750 by Isaac Ware for Lord Chesterfield (d. here in 1773), of the 'Letters to his Son,' who brought the marble staircase and the columns of the portico from Canons (p. 171). Both wings of the house have been removed and the gardens built over, but the library, on which Chesterfield spent special care, remains much as he left it. At 19 Curzon St. (S. side) Lord Beaconsfield died in 1881 (tablet). Between Chesterfield St. and Queen St., on the N. side and pleasantly shaded by trees, is *Crewe House*, known before its purchase by the Marquis of Crewe in 1899 as Wharncliffe House. Opposite is *Sunderland*

*House*, on the site of *Mayfair* or *Curzon Chapel*, pulled down in 1899. Behind is the congeries of narrow streets clustering round *Shepherd Market*, a humble quarter contrasting strangely with the fashionable mansions all round.

Within a few yards to the E. of *Mayfair Chapel* (and not to be confounded with it) stood the smaller proprietary chapel of the Rev. Alex. Keith, notorious for the irregular marriages celebrated there at a low fee for many years before it was closed by the Marriage Act of 1753. It was in a very small, comfortable house in *Curzon St.* that *Becky Sharp* and her husband practised the art of living on nothing a year. — From the E. end of *Curzon St.* a narrow passage between the gardens of *Devonshire House* (p. 128) and those of *Lansdowne House*, debouches on *Berkeley St.*, a little to the S. of *Berkeley Square*.

The line of *Queen St.* (p. 133) is continued N. by *John St.* to *Farm Street*, in which is the large Jesuit church of the *Immaculate Conception* (good music). In *Charles St.*, which leads E. from *Queen St.* to *Berkeley Square*, *Sydney Smith* lived at No. 33 (now No. 32), and *Bulwer Lytton* had a fine house.

**Berkeley Square** (Pl. B 34 I), one of the most aristocratic of London squares, the 'Buckley Square' of *Thackeray's* 'Yellowplush Papers' and 'Ballads,' was built early in the 18th cent. on part of the gardens of *Berkeley House* (p. 129). A good many of its original houses still survive, some of which retain fine old ironwork before their doors. The beautiful plane-trees in the central gardens were planted about 1789.

The houses have been re-numbered since the days of many of its well-known residents. *Lord Clyde* lived at No. 10 (on the E. side) for a short time in 1863 (tablet). No. 11 (then No. 40) was, from 1779, the town house of *Horace Walpole*, who died here in 1797 (tablet). *Colley Cibber* (1671–1757) lived and probably died at No. 20. No. 21 was the residence of *Lady Anne Barnard* (1750–1825), who wrote the ballad 'Aild Robin Gray.' From No. 38 (on the W. side; now occupied by *Lord Rosebery*) *Miss Child*, daughter of the rich banker, eloped with *Lord Westmorland* in 1782. *Lord Clive* committed suicide at No. 45 in 1774. At No. 47 (then No. 6) *William Pitt* resided for a time with his brother, the *Earl of Chatham*. *Lord Brougham* lived successively at No. 48 and No. 14. No. 50 is the so-called 'haunted house.'

The S. side of the square is occupied by the gardens of **Lansdowne House** (Pl. B 34, I), town house of the *Marquess of Lansdowne* (now occupied by *Mr. H. Gordon Selfridge*). The mansion, begun about 1763 by *Robert Adam* for the *Earl of Bute*, was sold in 1768, before it was finished, to the second *Earl of Shelburne*, the Prime Minister who conceded the independence of the United States and was created *Marquess of Lansdowne* in 1784. It has always been one of the great political mansions of London, but it is perhaps still more noted as containing the finest private collection of classic sculptures in England, besides many good paintings. The sculptures were mainly collected in Italy for *Lord Shelburne* by *Gavin Hamilton*, in 1771–77, at a cost of about £6000; the paintings were collected chiefly by the third *Marquess*. The collections are not exhibited in galleries set apart for the purpose, but are placed in rooms that are in constant use. Visitors are admitted only on private introduction.

The catalogue of ancient marbles comprises about 120 items, that of the pictures 360 names; but many of these are at Bowood, the Marquess's Wiltshire seat. The following, however, are in London.

**PAINTINGS.** Library: \*54. *Reynolds*, Countess of Ilchester and her two daughters; 41. *Gainsborough*, Surgeon-General Middleton (not Benjamin Franklin). — Back Drawing Room: 7. *Giorgione* (rather Palma Vecchio), Musical party; 2. *Velazquez* (?), Noble Spanish child in a cradle: \*31. *Reynolds*, Laurence Sterne; 42 (to the right of the fireplace). *Schedone*, Madonna in prayer. — Anteroom to the right of the entrance: \*81. *David Roberts*, View of the Alhambra; 76. *Lawrence*, Third Marquess of Lansdowne; *Raeburn*, 78. Francis Horner, 171. Prof. Playfair; 50 (over the exit). *N. Poussin*, Tomb in a wood. — Adjoining Sitting Room: *Murillo*, Immaculate Conception; 57. *Wright of Derby*, The statuette (with portrait of the artist in profile); 84. *Andrea del Sarto*, Holy Family; 60. *Beerstraaten*, Winter landscape; *W. Etty*, Prodigal's return.

**SCULPTURES.** In the Ball Room, at the W. end: 62. Bust of a victor (wrongly named Antinous); \*89. Diskobolos, after *Myron*, restored as Diomedes removing the Palladium; 87. Juno; 86. Head of Ariadne, with a fillet over the forehead and crowned with ivy; \*85. Hermes tying his sandal, of the type long known as Cincinnatus receiving the message of the Roman Senate (found in 1769 at Hadrian's Villa, Tivoli); 53. Female Head; \*83. Wounded Amazon, near to the style of Polykleitos. — At the E. end: 67. *Artemis*; \*65. *Hermes* standing erect in an easy attitude of repose, of the school of Praxiteles; \*88. Head of *Hermes* ("probably the most popular specimen among the antiques in this collection"); \*61. *Herakles* ("always rightly considered one of the choicest ornaments of the collection"). — In the Dining Room: 36. *Athlete*; 33. *Tyche* with the steering paddle (restored); 51. *Dionysos* in repose; *Canova*, Sleeping woman (a late work).

From the N.W. angle of Berkeley Square Mount St. returns due W. to Park Lane. We, however, follow Carlos Place, the first turning on the right, to reach—

**Grosvenor Square** (Pl. B 29, II), another highly fashionable place of abode. It was originally laid out in 1695 by Sir Richard Grosvenor, on the site of Oliver's Mount, an earthwork hastily thrown up by the citizens in 1643, when Charles I. was approaching London after the battle of Edgehill. Many of the houses have been rebuilt, but some old link-extinguishers and other ironwork are still to be seen.

Lord Chesterfield lived in this square before removing to Chesterfield House (p. 133) in 1750, and it was in his house here that Dr. Johnson was kept indignantly waiting in an ante-room. Lord Hardwicke (d. 1764), Lord Rockingham (d. 1782), and Lord North (d. 1792) all died in this square. No. 12 (rebuilt) was the residence of Lord Lytton in 1868-73. The philanthropic Earl of Shaftesbury lived at No. 24, on the W. side, for over 30 years. No. 35 was the home of John Wilkes from 1790 till his death there in 1797; Dr. Pusey afterwards occupied the house in 1838-39. No. 10 is occupied by the *Japanese Embassy*, No. 20 by the *Italian Embassy*; No. 22 is the *Chilian Legation*; No. 45 the *Polish Legation*.

In Green St. (Pl. B 29, II), to the N.W. of Grosvenor Sq., is *Hampden House* (No. 61), once occupied by the descendants of John Hampden.

## 11. HYDE PARK AND KENSINGTON GARDENS.

STATIONS. S. side: *Hyde Park Corner* and *Knightsbridge*, on the Piccadilly Tube (Appx., p. 15); *Kensington High St.*, on the Metropolitan Railway (Appx., p. 11). — N. side: *Marble Arch*, *Lancaster Gate*, and *Queen's Road*, on the Central London Tube (Appx., p. 13). — OMNIBUSES along Piccadilly and Knightsbridge, Nos. 9, 33, 73; along the Bayswater Road, Nos. 12, 17, 32, 88 (see Appx.).

**Hyde Park Corner** (Pl. B 31, I), the large triangular open space at the W. end of Piccadilly (p. 129) and at the S.E. angle of Hyde Park, is one of the busiest centres of traffic in London. Opposite Apsley House (p. 129) is an equestrian statue of *Wellington*, by J. E. Boehm (1888), on a pedestal guarded by a Grenadier Guard, a Highlander, a Welsh Fusilier, and an Inniskilling Dragoon. Close by will stand the *Royal Artillery War Memorial* for 1914–18, by C. S. Jagers. To the S. is the arch at the top of Constitution Hill (p. 112). On the W. side of Hyde Park Corner, at the beginning of Knightsbridge (p. 141), is *St. George's Hospital* (334 beds), founded in 1733 in Lanesborough House, which gave place in 1829 to new buildings by Wm. Wilkins (p. lix), considerably extended since. Dr. John Hunter (1728–93), the famous surgeon, died suddenly in this hospital. On the N. side of Hyde Park Corner is the principal entrance to Hyde Park, a triple archway designed by Decimus Burton in 1828 and adorned with reproductions of the Parthenon frieze (p. 330), by Heming.

GROSVENOR PLACE leads to the S. to Victoria Station (p. 81), running between the gardens of Buckingham Palace on the E. and the region of Belgravia (p. 142) on the W., and passing the *Belgian Embassy* (No. 35). At No. 15 Grosvenor Crescent is the *League of Nations Union*. — Grosvenor Gardens, see p. 142.

\***Hyde Park** (Pl. B 22, 26), bounded on the E. by Park Lane, on the S. by Knightsbridge, on the N. by Bayswater Road, and on the W. by Kensington Gardens, has an area of 361 acres and measures  $3\frac{1}{4}$  m. round. Together with Kensington Gardens (p. 139) it forms one continuous park of over 600 acres, while at its S.E. corner it almost adjoins the Green Park (p. 112), so that it is possible to walk across the four royal parks from the E. end of St. James's Park to the W. end of Kensington Gardens (a distance of nearly 3 m.), only twice crossing street traffic, viz. in the Mall and at Hyde Park Corner. Hyde Park is still the most fashionable of the London parks, especially in its S. part (comp. p. 138). The N. portion, a flat and mostly bare grassy expanse, with a more popular clientèle, has long been a favourite rendezvous for mass-meetings and popular demonstrations. In the 'Reform Riot' of 1866 about half a mile of the park railings in Park Lane were pushed down by the pressure of the crowd, prevented by the police from entering the park. The so-called 'Reformers' Tree' stood at the point where numerous paths now converge to the N.E. of the Ring Tea House (p. 138). Stretching in

a curve diagonally across the centre of both Hyde Park and Kensington Gardens is the *Serpentine*, an artificial lake of 41 acres, plentifully stocked with waterfowl. The portion within Kensington Gardens is known as the *Long Water*. It was in this lake that Harriet Westbrook, Shelley's first wife, committed suicide in 1816. — Hyde Park is a pleasant lounge at any time, but the most fashionable hours at which to visit it are from 5 to 7 p.m. in the Season, when the corso (contracted since the advent of the motor-car) is at its height, and between 12 and 2 p.m. on Sun. during the so-called 'church parade' (p. 138). — Hyde Park and Kensington Gardens, though separated from each other merely by an iron railing, are always regarded as two distinct parks. Both are opened at 5 a.m. In the railings that enclose them there are nine carriage-entrances (comp. the Plan), closed at midnight. The foot-passengers' numerous entrances to Hyde Park are closed at 10 p.m. Kensington Gardens are entirely closed at dusk.

**CARRIAGES.** Private carriages (comp. p. 23) are admitted to all the roads in Hyde Park and to the short stretch of road in front of the Albert Memorial in Kensington Gardens. Private motor-cars also (speed-limit 12 m. per hr.) are allowed everywhere except on the road on the N. bank of the Serpentine. Cabs and taxis may use only the road crossing the park from the Alexandra Gate (Pl. B 23) in Kensington Road to the Victoria Gate (Pl. B 21) in Bayswater Road. Other business vehicles are entirely excluded.

**CHAIRS.** Besides the numerous free benches there are abundant chairs on hire (charge 2d.; ticket valid for one day in any of the four royal parks — Hyde Park, Kensington Gardens, Green Park, St. James's Park).

**BOATS** on the Serpentine may be hired at 1/-/2 per hr. — **BATHING** in the Serpentine, see p. 139.

**BAND** at the bandstand (p. 138) daily at 3 and 7 p.m., except on Thurs. afternoons; at 3 and 8 p.m. on Sun. in July and August.

**HISTORY.** The manor of Hyde belonged to the monks of Westminster Abbey from the Conquest to the Dissolution, when Henry VIII. seized it and converted it into a royal hunting-park. Under Charles I. the place began to be a fashionable resort, though the deer were hunted until after the middle of the 18th cent. and did not finally disappear until about 1840. In Charles I.'s reign the 'Ring,' a circular drive and race-course, situated between the present Ring Tea House and the Ranger's Lodge (p. 138), was laid out, and was much frequented by fashionable carriages. Under the Commonwealth the park was sold and the public had to pay for admission; but at the Restoration it reverted to the Crown and speedily became the scene of fashion and frivolity so graphically described by Pepys. Under William and Mary and Queen Anne the park was somewhat neglected. The roads leading across it to the royal palace of Kensington were infested by footpads, and the park became a favourite resort of duellists. Thackeray, in 'Esmond,' describes the famous duel here in 1712 between the Duke of Hamilton and Lord Mohun, who were both killed. In 1730 Queen Caroline, wife of George II., began her improvements in Kensington Gardens, including the formation of the Serpentine (see above). The Ring by this time had disappeared; the park became more and more a resort for all classes of the public and was frequently the scene of military displays and reviews. In 1851 the first *Great International Exhibition* was held in Hyde Park on a space of about 20 acres between Rotten Row (p. 138) and Knightsbridge. This attracted over 6,000,000 visitors, and resulted in a profit of £186,000, with which the ground now occupied by the Albert Hall and the museums at South Kensington was purchased. Sir Joseph Paxton's famous exhibition-building of glass and iron was afterwards re-erected at Sydenham as the Crystal

Palace (p. 452). The wrought-iron gates at the point where the carriage-drive (see above) enters Kensington Gardens were originally the entrance-gates to the S. transept of this 'palace.' In 1919, during a railway strike, about 20,000 motor-cars were assembled in Hyde Park to maintain London's supply of milk.

On entering the park from Hyde Park Corner (p. 136) we have on our left the carriage-road running along the S. side of the park, passing the N. side of Knightsbridge Barracks (p. 144), on which a tablet commemorates Major Meiklejohn, V.C., "killed on duty opposite this spot" in 1913. Almost parallel with this is *Rotten Row*, the famous sand-track for riders, who are to be seen at all hours of the morning, but especially before breakfast, when the 'liver brigade' makes its appearance. The foot-paths on either side of the Row (especially the N. side) are the chief rendezvous for 'church parade' on Sun. morning. Perhaps the finest flower-beds and shrubberies are to be found to the N. of the E. end of the Row. Here, too, are the *Dell*, a sub-tropical garden in a hollow at the E. end of the Serpentine, and, a little farther E., a graceful fountain, with a figure of Artemis, by the Countess Feodora Gleichen (1906). — From Hyde Park Corner another broad road runs N. to the Marble Arch (p. 159), parallel with Park Lane (p. 131). On the left is a colossal bronze figure known as the *Achilles Statue*, by Westmacott, erected in 1822 in honour of the Duke of Wellington and his companions-in-arms "by their countrywomen." The statue is not an Achilles but a modified copy of one of the 'Horse-Tamers' on the Monte Cavallo at Rome. On the right, in the enclosure of Hamilton Gardens, is a statue of *Byron*, by Belt (1880); farther on are some attractive flower-beds and, in a sunk garden on the left, the Dolphin Fountain, dating from 1861. Near the Marble Arch, just inside the park gates, is an open space where open-air orators and lecturers of all kinds are accustomed to hold forth, especially on Sun. afternoons, sometimes attracting considerable crowds. The discussions that follow (or interrupt) the lectures are often amusing.

The most comprehensive survey of Hyde Park is obtained from the road which runs to the N.W. from Hyde Park Corner along the N. bank of the Serpentine. On the right is a *Band Stand* (music, see p. 137). The part of the road skirting the lake is known as the *Ladies' Mile*, and here the Coaching and Four-in-Hand Clubs hold their meets in spring. On the left are boat-houses, where boats may be hired, and on the right is a receiving house of the *Royal Humane Society* (open from 11 to 5), ready in case of accidents on the Serpentine. A little distance behind the latter are the *Ranger's Lodge* and a *Police Station*, to the E. of which is the *Ring Tea House*, where luncheons, teas, and light refreshments may be obtained. Not far off is the depression known as the *Cock-pit*, where open-air theatrical performances occasionally take

place. — The island in the Serpentine is the home of Peter Pan (see below), "where all the birds are born that become baby boys and girls." — On the S. bank of the Serpentine, to the E. of the bridge, are the bathing-places, open between 5 and 8.30 a.m. and in the afternoon at hours varying with the seasons (never before 4 or after 8.30 p.m.); also during the school holidays (July & Aug.) from 1 to 6 p.m. The depth of the Serpentine varies from 4½ to 14 ft.

*Rennie's Bridge* (built in 1828 by the brothers Rennie), which spans the Serpentine, commands fine views. Near the N. end is a *Powder Magazine*, at the other end a *Refreshment Pavilion*. The bridge is crossed by the road (see p. 138) that forms the main thoroughfare across the park from S. to N. and marks the division between Hyde Park and Kensington Gardens. This we now follow to the N. to the Victoria Gate, on the Bayswater Road (p. 140). Behind the lodge at this gate is a *Dogs' Cemetery*, some of the little tombstones in which may be seen from the Bayswater Road. Immediately to the W. is an entrance to Kensington Gardens.

**\*Kensington Gardens** (Pl. B 18, 22), 275 acres in area, once the private gardens of Kensington Palace, date in their present aspect from the first half of the 18th cent., when they were laid out under the direction of Queen Caroline, wife of George II. The beautiful avenues of trees are a special feature. These gardens, not open to carriages, are a favourite resort of children and their nursemaids.

At the N. end of the Long Water (p. 137) is an attractive paved garden with fountains and a statue of *Jenner* (1815–98). A little to the N. is *Queen Anne's Alcove*, built by Wren and originally placed near the S. end of the Broad Walk (see below). On the W. bank of the Long Water is a charming statue of *Peter Pan*, the hero of Sir J. M. Barrie's fairy play, by Sir G. Frampton, the only statue of a character created by a living author. On the other side of the shrubbery, about 20 yds. beyond the path, are the boundary-stones for the parishes of Westminster St. Margaret's and Paddington—the 'tombstones' of 'Walter Stephen Matthews' and 'Phœbe Phelps' in the 'Little White Bird.' — From the Albert Memorial (p. 144), at the S.E. corner of Kensington Gardens, a path runs N. straight across the gardens to Lancaster Gate (Pl. B 21). About half-way is a bronze cast of a fine equestrian figure representing *Physical Energy*, by G. F. Watts; a replica forms part of the memorial to Cecil Rhodes (d. 1902) at Groote Schuur, near Cape Town. Farther to the N. is a red granite obelisk in memory of *Speke* (d. 1864), the African explorer. — From the N. side of the Albert Memorial a path with beautiful shrubs and flower-beds leads W. to the S. end of the Broad Walk.

The *Broad Walk*, 50 ft. wide, runs from S. to N. near the W. boundary of the gardens, leaving Kensington Palace on

the left. On the right is *St. Govor's Well*. In the private gardens on the S. side of the palace is a statue of *William III.*, by H. Baucke, presented to Edward VII. in 1907 by William II. of Germany. — Between the palace and the Broad Walk are a statue of *Queen Victoria*, by Princess Louise, and a beautiful \*Sunk Garden, surrounded on three sides by a pleached walk of lime-trees. On the E. side of the Broad Walk, opposite the palace, is the *Round Pond*, really octagonal in shape, an artificial basin 7 acres in extent. In summer it presents a lively scene, with model boats of all kinds sailing on it.

On the N. side of the palace the limits of the original garden are marked by two red-brick pillars surmounted by vases of Portland stone. These are by Wren, as is the adjacent \**Orangery*, built for Queen Anne in 1704, a very fine example of early 18th cent. brickwork. The interior of the Orangery, which is now empty, has Corinthian pillars supporting an elaborate entablature; the festoons were carved by Grinling Gibbons. On the terrace outside are some fine leaden cisterns.

\***Kensington Palace** (Pl. B 18) was bought by William III. from the 2nd Earl of Nottingham in 1689, and from that time onwards was his principal residence. The old house was altered and added to by Sir Christopher Wren, and the S. front stands pretty much as he left it. The ugly E. front, however, was built for George I. by William Kent. The lower building to the N., a little farther back, is Wren's; it has a beautiful door at its N. end. The N.W. angle of the palace was built under George II. Mary II., William III., Anne, and George II. all died in Kensington Palace; but on the accession of George III. it ceased to be the residence of the reigning sovereign, and since then its suites of apartments have been occupied by junior members of the royal family and aristocratic pensioners of the Crown. Among the earliest of these occupants were two sons of George III., the Duke of Sussex and the Duke of Kent. The latter's daughter, afterwards Queen Victoria, was born here on May 24th, 1819, and continued to live at the palace until her accession in 1837. Queen Mary was likewise born in this palace (May 26th, 1867).

The State Apartments were open to the public from 1899 to 1913, but have been closed since the 'suffragette' agitation before the War. They comprise some very fine apartments by Wren, with wainscoting and carving by Grinling Gibbons, and some magnificent but inartistic rooms by Kent. The King's Gallery (91 ft. long, 21½ ft. broad, 19 ft. high), a beautifully proportioned room by Wren, on the S. side, has a fine cornice by Grinling Gibbons, but is somewhat spoilt by an over-decorated ceiling by Kent. Among the pictures with which the rooms are hung are numerous royal and other portraits by Kneller and others. Several rooms used by Queen Victoria before her accession, and many mementoes of her, were formerly shown here.

Hyde Park and Kensington Gardens are skirted on the N. by BAYSWATER ROAD (Pl. B 21, 25, 11), the W. continuation of Oxford St., beyond which is a residential district dating



from about the first half of the 19th century. The fashionable streets to the N. of Hyde Park form the district sometimes known as *Tyburnia* (comp. p. 159), while to the N. of Kensington Gardens stretches *Bayswater*.

In Bayswater Road are the stations of *Queen's Road* (Pl. B 18) and *Lancaster Gate* (Pl. B 21) on the Central London Tube (Appx., p. 13), and 2 min. to the N. of the former, in Queen's Road, is the *Queen's Road Station* of the Metropolitan Railway (Appx., p. 12). — In *Orme Square* (Pl. B 18) No. 1 was occupied in 1839-45 by Sir Rowland Hill, introducer of penny postage, and No. 2 by Frederick Leighton, afterwards Lord Leighton, in 1859-66. In St. Petersburg Place, close by, is the *New West End Synagogue*, and in Moscow Road is a *Greek Church*. About 3 min. to the W. of Orme Square are the *Notting Hill Gate Stations* (Pl. B 14), of the Metropolitan Railway and the Central London Tube (Appx., pp. 11, 13). Thence Notting Hill High St. is continued to the W. by Holland Park Avenue to Shepherd's Bush (p. 432).

Near the E. end of Bayswater Road, and about  $\frac{1}{2}$  m. to the W. of the Marble Arch, is the little CHAPEL OF THE ASCENSION (Pl. B 25, II), founded in 1897 by Mrs. Russell Gurney in memory of her husband, on the site of the old mortuary chapel of the cemetery of St. George's, Hanover Square. It is intended for private prayer and meditation, and is open daily from 9 till dusk. This chapel, designed by H. P. Horne, is decorated with scenes from the Bible and figures of prophets and apostles by *Frederic Shields* (d. 1911). Most of these are painted on canvas fixed to slabs of Belgian slate, which are riveted to the walls, leaving an air-chamber behind. — A passage to the left of the chapel admits to the *Cemetery* (now a recreation-ground). Near the middle of the left (W.) side is the railed-in grave of Laurence Sterne (1713-68), author of '*Tristram Shandy*,' whose body, however, is believed to have been removed by body-snatchers. The old inscription, beginning 'Alas, poor Yorick,' should be noticed. Mrs. Radcliffe (1764-1823), the romantic novelist, was buried beneath the old mortuary chapel. — Close by, at 10 Hyde Park Place (Pl. B 25, II), is the smallest *real* house in London, consisting of one room only (comp. p. 199). No. 34 Gloucester Square (Pl. B 21, 25), a little to the W., was the home of Robert Stephenson, the engineer, from 1847 until his death in 1859.

## 12. KNIGHTSBRIDGE AND KENSINGTON.

### Belgravia. Brompton Road. Campden Hill.

STATIONS: *Hyde Park Corner*, *Knightsbridge*, *Brompton Road*, and *South Kensington*, on the Piccadilly Tube (Appx., p. 15). — *South Kensington* and *Kensington High Street*, on the Metropolitan Railway (Appx., p. 11). — OMNIBUSES along Kensington Road, Nos. 9, 27, 28, 31, 33, 46, 49, 73; along Sloane St., Nos. 19, 22, 46; along Brompton Road, Nos. 14, 30 (see Appx.).

The thoroughfare continuing the line of Piccadilly (Rte. 9) to the W. from Hyde Park Corner, along the S. side of Hyde Park and Kensington Gardens (Rte. 11), is known in its first part as *Knightsbridge* and farther on as *Kensington Road* (interrupted for a short distance by *Kensington High Street*), and is the main approach to Hammersmith and the W. suburbs. Albert Gate, Kensington Gore (p. 144), Princes Gate, etc., are practically portions of this main thoroughfare.

**Knightsbridge** (Pl. B 27, 31), a street of tall houses, mansions, hotels, and shops, is the N. boundary of the fashionable district of Belgravia (p. 142), while on its N. side are

various entrances to Hyde Park. On the left, facing the Park, is *Hyde Park Corner Station* of the Piccadilly Tube (Appx., p. 15). On the same side Wilton Place leads to *St. Paul's Church* (good music); in the churchyard is a memorial to Gen. Sir F. Stanley Maude (d. 1917, in Mesopotamia). Albert Gate House, at Albert Gate (Pl. B 27), is the *French Embassy*. At the junction of Sloane St. (see below) and Brompton Road (see below) with Knightsbridge is an equestrian statue of *Lord Strathnairn* (1803-85), commander-in-chief in India, by Onslow Ford (1895). Facing it, on the N. side, is No. 70 Knightsbridge, the home of Charles Reade from 1867 to 1879. — Continuation of Knightsbridge, see p. 144.

**SLOANE STREET** (Pl. B 27, 32), which leads hence almost due S. to *Sloane Square* (see below) and (c.  $\frac{3}{4}$  m.) *Chelsea* (Rte. 13), traces approximately the W. boundary of *Belgravia*, a highly fashionable district ranking with Mayfair (p. 131) and extending on the E. to Grosvenor Place (p. 136). This quarter, which was built of stucco by Thomas Cubitt about 1825-35 on an open space known as 'The Five Fields', is, strictly speaking, included in *Pimlico*, though that less distinguished name is usually now reserved for its more southerly portion, near the river. Belgravia includes several spacious and solemn squares and many aristocratic mansions. In *Belgrave Square* (Pl. B 31) No. 18 is the *Austrian Legation*. The philanthropic Earl of Shaftesbury died at No. 5 in 1885, and Sir Frederick Murchison at No. 16 in 1871. No. 37 Chesham Place (to the S.W.) was Lord John Russell's town residence from 1841 to 1870. William Wilberforce died in 1833 at No. 44 *Cadogan Place* (Pl. B 31, 32). *Chelsea House* (1874), at the N. end of this place, is the residence of the Earl of Cadogan. At the N.E. end of the long *Eaton Square* (Pl. B 31, 32, I) is *St. Peter's Church* (good music), the scene of many fashionable weddings. George Peabody (d. 1869), the philanthropist, lived in this square. Matthew Arnold lived for some years at No. 2 *Chester Square*; and Mary Wollstonecraft Godwin died at No. 24 in 1797. In *Grosvenor Gardens* (Pl. B 35, I) to the N.W. of this point and near Victoria Station (p. 81), No. 1 is the *Spanish Embassy*, No. 4 the *American Embassy*, and No. 42 is the office of the *High Commissioner for India* (p. 44). Grosvenor Place (p. 136) continues Grosvenor Gardens N. to Hyde Park Corner.

Just to the W. of Sloane St. are *Hans Place* and *Cadogan Square* (Pl. B 28). Jane Austen and Shelley (at No. 41) were residents of Hans Place, and Miss Mitford (1787-1853) went to school at No. 22 (rebuilt). Cadogan Square, dating from 1882-83, occupies part of what was once Prince's Cricket Ground. — Near the S. end of Sloane St. are *Holy Trinity Church*, with an E. window by Burne-Jones, and a *Christian Science Church*. In 1816 the youthful Edgar Allan Poe attended the school kept by the Misses Dubourg at No. 146, the last house on the E. side (entirely rebuilt since 1885). — In **SLOANE SQUARE** (Pl. B 32) are the *Royal Court Theatre* and the *Sloane Square Station* of the District Railway (Appx., p. 11).

**BROMPTON ROAD** (Pl. B 27), a long and bustling thoroughfare, at the beginning of which is the *Knightsbridge Station* of the Piccadilly Tube (Appx., p. 15), runs to the S.W., past *Tattersall's* (on the right), founded in 1766, noted for its horse-sales, and *Harrod's Stores* (p. 50) to ( $\frac{1}{2}$  m.) the Brompton Oratory, close to which are the *Brompton Road Station* of the Piccadilly Tube (Appx., p. 15), on one side, and the **Victoria and Albert Museum** (Rte. 44; in Cromwell Road), on the other.

The **Brompton Oratory** (Pl. B 27), or the *Church of the Oratory*, is served by secular priests of the institute of the Oratory, founded by St. Philip Neri at Rome in the 16th century. The institute, introduced into England by Cardinal Newman in 1847, was first established in London in 1849, and a temporary church was built on this site in 1854, the first superior of which was F. W. Faber (1814-63), the hymn-writer. The present church, a large and elaborate edifice in the Italian Renaissance style, designed by H. Gribble, was opened in 1884, the façade and dome being completed in 1896-97. The interior, which is remarkable for the width of its nave (51 ft.), is somewhat heavily decorated with marble and statuary; many features of the decoration and some of the altarpieces are copied from Italian works.

The church is closed from 12.30 to 2.30 p.m., but at other times it is open free to visitors except on Sat. and during the services, which are almost continuous from 6.30 to 10 a.m. High mass is celebrated on Sun. at 11 a.m., the last mass with sermon at midday; on Tues. a figure of St. Philip, containing a relic of the saint, is exposed under the altar in the N. transept; on Fri. evenings the Stations are performed in procession.

The nave is covered by concrete vaulting springing from an entablature supported by Corinthian marble pilasters, between which are placed marble statues of the Apostles, by Mazzotti (late 17th cent.), brought from the cathedral of Siena. In the Chapel of St. Philip Neri (4th on the left) the picture over the altar is a copy of Guido Reni, and those on either side are originals by Guercino. The Chapel of St. Wilfrid (to the right of the elaborately adorned sanctuary) has an altar (1710) originally in the Groote Kerke of Maastricht; while the Shrine of St. Cecilia, on the W. side of this chapel, contains a reproduction of Stefano Maderno's figure of the martyred saint (1599) in the church of St. Cecilia at Rome, and a copy of Raphael's painting of St. Cecilia in the gallery at Bologna. The late 17th cent. Lady Chapel (opposite the Chapel of St. Philip), with its sumptuous inlaid marbles, came from a church in Brescia.

Adjoining the church is the *Oratory House*, in front of which is a statue of Cardinal Newman (1801-90), by Chavalliaud (1896).

For *Fulham Road*, diverging to the S.W. from the *Brompton Road* opposite the Oratory, see p. 433.

At Nos. 1-7 Cromwell Gardens, opposite the Victoria and Albert Museum, is the *Institut Français du Royaume Uni* (p. 47), a centre of French culture in London.

**CROMWELL ROAD** (Pl. B 20, 24), which continues the line of Brompton Road due W., past the **Natural History Museum** (Rte. 41), is a street of substantial residences and private hotels, deriving its name from a vanished house of Henry Cromwell, son of the Protector.

Cromwell Place leads from the E. end of Cromwell Road to the *South Kensington Station* (Pl. B 24) of the District Railway and the Piccadilly Tube (Appx., pp. 11, 15), whence Sydney Place leads to Onslow Square (Pl. B 20). Millais lived in 1862-79 at No. 7 Cromwell Place, Thackeray at No. 36 Onslow Square in 1854-62, and James Anthony Froude (1818-94) at No. 5 Onslow Gardens. Farther W. are two houses marked by tablets: No. 22 Hereford Square (Pl. B 24), in which George Borrow lived from 1860 to 1872, and No. 1 Moreton Gardens (in Gilston Road, Old Brompton Road), the home of Jenny Lind in 1874-87.

Beyond Lord Strathnairn's statue (p. 142) **KNIGHTSBRIDGE** passes *Knightsbridge Barracks* (Pl. B 27), on the right. On the left are *Prince's Racquets and Tennis Club* (No. 197; p. 41) and the *British Institute of Industrial Art* (Nos. 217-229), with exhibitions of the work of artist-craftsmen and of manufacturers (open 10-6; adm. 1/). — **KENSINGTON ROAD** (Pl. B 23, 27) begins at Rutland Gardens and for some distance skirts Hyde Park and Kensington Gardens. Nos. 13-14 Prince's Gate, at this point, are destined to be the official residence of the U.S. Ambassador. In Ennismore Gardens, on the left, is *All Saints' Church*, with mural decorations in sgraffiato work by Heywood Sumner (1898). Just beyond this side-street is *Kingston House* (1757), with a large garden. *Exhibition Road* (Pl. B 23), diverging on the left, runs S. to Cromwell Road (p. 143) and affords an approach to the Victoria and Albert Museum and the other important institutions of science and art grouped in this part of London (see p. 145). The row of houses on the left side of Kensington Road, between this point and Queen's Gate, is known as *Kensington Gore*, from Gore House, which stood approximately on the site of the Albert Hall. Gore House was the residence of William Wilberforce at the beginning of the 19th cent., but it is more famous for the salon held here by Lady Blessington between 1836 and 1849. At the corner of Exhibition Road, in Lowther Lodge, built by Norman Shaw in 1874, are the quarters of the *Royal Geographical Society*, which possesses a library of 60,000 vols. and a large collection of maps and photographs.

A little farther on, facing each other on opposite sides of the street, are the huge bulk of the Albert Hall and the Gothic spire of the Albert Memorial. The **ALBERT MEMORIAL** (Pl. B 23), the national monument to Prince Albert of Saxe-Coburg-Gotha (1819-61), consort of Queen Victoria, rises within Kensington Gardens, near the site once occupied by the Great Exhibition of 1851 (p. 137). Erected from the design of *Sir G. Gilbert Scott* at a cost of £120,000, it was opened in 1872, and the statue was unveiled in 1876.

This elaborate monument, enriched with marble, coloured stone, and mosaics, is far from commanding universal admiration. It consists of a colossal bronze-gilt statue of the prince, by *Foley*, seated beneath a Gothic spire or canopy, 175 ft. high, on four clustered columns. At the angles of the pedestal are allegorical groups representing *Agriculture* (by *Calder Marshall*), *Manufactures* (by *Weeks*), *Commerce* (by *Thornycroft*), and *Engineering* (by *Lawlor*), and on the sides of the pedestal, below, are admirable marble reliefs of artists and men of letters of all periods, by *J. P. Philip* (N. and W. sides) and *H. Armstead* (S. and E. sides). The whole stands upon a raised platform approached on all four sides by steps, at the lower angles of which are larger groups representing *Europe* (by *MacDowell*), *Asia* (by *Foley*), *Africa* (by *Theed*), and *America* (by *John Bell*).

The **Royal Albert Hall** (Pl. B 23), a huge amphitheatre roofed over by a glass dome, and capable of containing about

8000 persons, is used for concerts, public meetings, exhibitions, etc. Externally it measures 273 ft. in length, 240 ft. in breadth, and 155 ft. in height. The design, said to have been suggested by Prince Albert, was carried out in 1867-71 by *Lt.-Col. Scott, R.E.*, for a joint-stock company, at a cost of about £200,000. The building consists of two concentric walls, between which are the staircases and corridors. The exterior is richly decorated with coloured brick and terracotta ornaments; near the top is a frieze by Minton, depicting the various peoples of the globe, from designs by *Pickersgill, Armitage, Marks, and Poynter*. The interior (for admission to view, apply at the inquiry office) is of no particular interest apart from its great size, but it presents an impressive spectacle when its tiers of seats are crowded on the occasion of some public meeting. The large organ is by Willis. Sunday and other concerts here, see p. 36.

Immediately to the W. of the Albert Hall are the *Royal College of Organists* and, a little farther back, *Queen Alexandra's House* (1886), a hostel for lady-students attending the various institutions in the neighbourhood.

Immediately behind the Albert Hall, at the head of a broad flight of steps descending to Prince Consort Road, stands a bronze *Statue of Prince Albert*, by Joseph Durham (1863), originally erected to commemorate the Great Exhibition of 1851 (p. 137). Facing S., the statue overlooks a remarkable group of institutions devoted to science and art here concentrated in the comparatively small parallelogram bounded E. and W. by Exhibition Road and Queen's Gate, and intersected from E. to W. by Prince Consort Road and Imperial Institute Road (comp. the Plan, p. 148). In Prince Consort Road, immediately opposite the steps, is the **Royal College of Music** (Pl. B 23), incorporated in 1883 but occupying a building (presented by Mr. Sampson Fox) opened in 1894. The college has a teaching-staff of 60 and is attended by about 500 students. The director is *Sir Hugh Percy Allen*.

In the basement is the **Donaldson Museum of Musical Instruments**, a collection of antique historical instruments presented by Sir George Donaldson in 1894 (open free daily in term time, 10-1 and 3-5; closed on Sat.). The instruments date chiefly from the 16-18th cent. and include many guitars and mandolines, some of beautiful workmanship, various kinds of hurdy-gurdies, pocket fiddles, etc. By the entrance-wall, Benjamin Franklin's harmonica or musical glasses; harpsichords of the 16th cent.; Louis XV.'s guitar. Between the pillars at the end of the room, Bust of Gluck, by Houdon. In an adjoining case, Guitar believed to have belonged to David Rizzio; zither once belonging to Titian. In a case on the other long wall, Clavicytherium, or upright spinet, of the 15th cent., probably the oldest keyboard stringed instrument in existence; sackbut. In other cases on this wall are violins, bagpipes, and harps. On a stand, Gradual (late 15th cent.). The museum is decorated and furnished in the style of the Italian Renaissance of the 16th century. — The *Library* includes the Library of Antient Concerts, the Library of the Sacred Harmonic Society, and many musical instruments.

On each side the College of Music is adjoined by buildings belonging to the **Imperial College of Science and Technology** (Pl. B 23), an extensive and magnificently equipped institution or group of associated colleges, incorporated by royal charter in 1907 to give the highest specialized instruction and to provide the fullest equipment for the most advanced training and research in various branches of science, especially in their application to industry. The college, which is subsidized by Government, the London County Council, and the City and Guilds of London Institute, occupies eight distinct buildings in this vicinity (comp. the Plan, p. 148). It has a teaching-staff of 155 and about 1200 students. The rector is *Sir Alfred Keogh, K.C.B., LL.D.*

The associated colleges are at present the Royal College of Science, the Royal School of Mines, and the City and Guilds Engineering College. — Adjoining the College of Music on the W. is the building for the department of *Chemical Technology*; on the opposite side of the road are the department of *Botany* (including Plant Physiology, Biochemistry, and the Technology of Woods and Fibres) and the *Imperial College Union* (a students' club). Adjoining the College of Music on the E. is the building (begun in 1909) for the departments of *Mining, Metallurgy, and Geology* (including Oil Technology); next to this, and facing Exhibition Road, is the *City and Guilds Engineering College*; farther on, on the opposite side of the same road, is the former Royal College of Science, with the departments of *Mathematics and Mechanics* and of *Zoology*. The administrative offices and the departments of *Physics, Chemistry, and Optical Engineering* are in the large building, designed by Sir Aston Webb and opened in 1905, that occupies nearly the whole of the S. side of Imperial Institute Road. The *Aeronautics Department*, established in 1920, is in the house at the N.E. corner of Prince Consort Road (1 Lowther Gardens).

At the corner of Imperial Institute Road and Exhibition Road, adjoining the Engineering College, is the *Royal School of Art Needlework* (open free daily 10–6, Sat. 10–2), containing a collection of ancient and modern furniture, needlework, etc., partly for sale. Above the post office at the opposite corner is the *Meteorological Office*. Adjacent, in Exhibition Road, is the entrance to a subway leading to ( $\frac{1}{4}$  m.) South Kensington Station (p. 143).

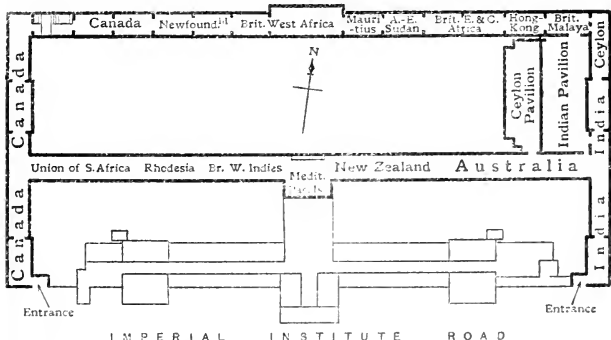
The N. side of Imperial Institute Road is mainly occupied by the **Imperial Institute**, a large building in a free Italian Renaissance style, by *Thomas E. Collcutt*, erected in 1887–93 as the national memorial of Queen Victoria's Jubilee. A portion of it now contains the administrative offices of London University (p. 147). The building, 600 ft. in length, has a central tower (280 ft. high, with a fine peal of bells) and lower towers at the angles.

THE IMPERIAL INSTITUTE OF THE UNITED KINGDOM, THE COLONIES, AND INDIA (Pl. B 23), founded by subscriptions from all parts of the British Empire, has for its principal object the promotion of the development and utilization of the natural resources of the Empire.

In terms of an Act of Parliament of 1916 the Imperial Institute is now under the general control of the Secretary of State for the Colonies and an executive council on which the Dominions, Colonies, and India are represented. The director is *Prof. Wyndham R. Dunstan, C.M.G.*,

*F.R.S.* The Institute undertakes investigations as to the utilization of raw materials for industrial and commercial purposes and disseminates information as to the economic resources of the various countries of the Empire. It includes a *Scientific and Technical Research Department*, with laboratories, etc., a *Technical Information Bureau*, and a *Reference Library, Map Room, and Reading Room* (on the first floor), to which accredited visitors are admitted. It publishes a quarterly Bulletin (2/6) and monographs on commercial subjects; and it is the headquarters of various associations connected with the Colonies.

To the ordinary visitor the most interesting portions of the Institute are the *Exhibition Galleries*, in which the animal, vegetable, and mineral resources of the Empire are illustrated.



These (open free daily 10-5, Nov.-Jan. 10-4) are entered from the E. or the W. end of the façade in Imperial Institute Road. The collections, arranged according to countries, include beautiful examples of handicrafts, maps, geographical models of features, colonial harbours, and native industries, statistical tables, pictures, and other objects, including numerous royal presents (lent by the King). The Upper East Gallery contains a reference collection of standard commercial products.

The central portion and the E. wing of the Imperial Institute Building are the present headquarters of the **University of London** (Pl. B 23; new site, see p. 182). Here are the administrative offices and the University Library (c. 125,000 vols.), including the Goldsmiths' Library of Economics (50,000 vols.); otherwise the University work of instruction and research is carried on in various entirely distinct institutions (see p. 148). Strangers are admitted to the privileges of the library on conditions obtainable on application to the Librarian. From 1870 until 1900 the central office of the University was in the building in Burlington Gardens now occupied by the Civil Service Commission (p. 127).

London was the last of the great European capitals to obtain a university. Neither Gresham College (p. 256) nor University College (p. 181)

rose to that rank, but in 1836 a charter was granted constituting a University of London, with the power of granting academical degrees, without religious tests, to students of University College, King's College (p. 195), and certain other affiliated institutions. In 1858 the examinations were thrown open to all students without restriction, and twenty years later (in 1878) the University of London became the first academical body in the United Kingdom to admit women as candidates for degrees on equal terms with men. Hitherto a purely examining body, it was reconstituted in 1898-1900 as a teaching university and the principal London colleges and medical schools were given a larger share in its government. In 1907 University College, and in 1910 King's College were incorporated in the University, while numerous other institutions are 'schools of the University' or have teachers recognized by the University. Students attending these colleges and schools are known as 'internal students'; those presenting themselves for examination only are 'external students.' In 1919-20 there were 6950 internal students. An important phase of the University's usefulness is its University Extension work, an attempt, by means of lectures at various centres, to supply instruction to those unable to undertake a regular academic course. — The University returns one member, elected by the graduates, to Parliament.

The 'integral parts' of the UNIVERSITY are *University College* (p. 181), *King's College* (p. 195), and *King's College for Women* (p. 195). The first two each have faculties of arts, law, medicine, science, engineering, and economics; the last, faculties of arts and science. — The following are University institutions or departments: *Goldsmiths' College* at New Cross, for the training of teachers, engineering, and building; the *Brown Animal Sanatory Institution*, 149 Wandsworth Road, Vauxhall, S.W., with a veterinary hospital and laboratory; the *Physiological Laboratory*; the *Francis Galton Laboratory for National Eugenics*, and the *Bartlett School of Architecture*, and the *School of Librarianship* (all three at University College); the *Institute of Historical Research*, Malet St., Bloomsbury.

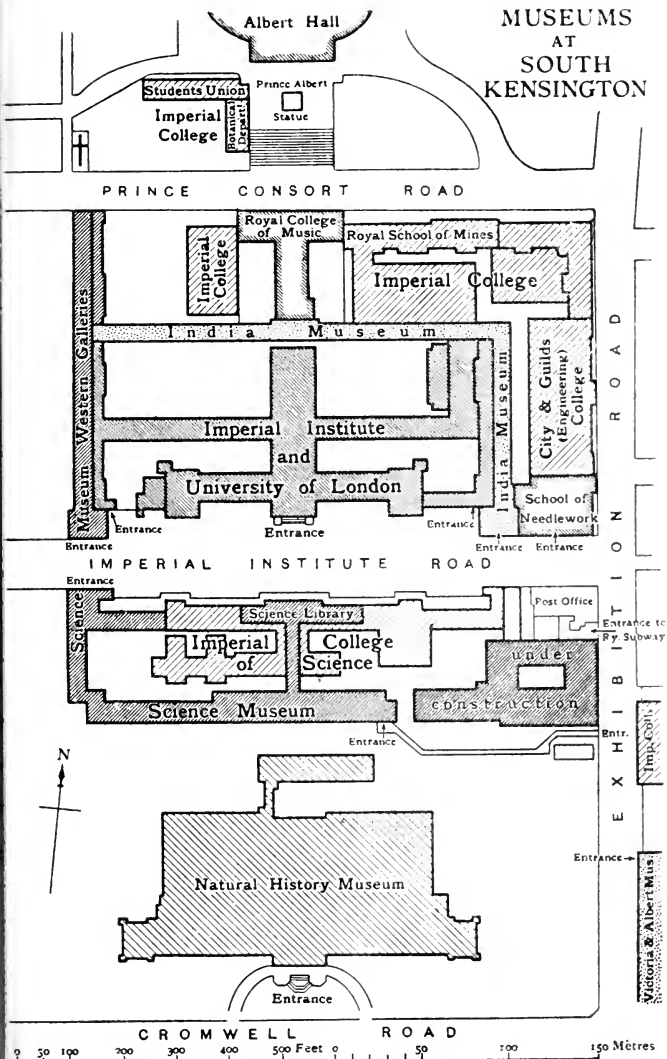
THE SCHOOLS OF THE UNIVERSITY are as follows:—In the faculty of theology: *New College* (p. 435) and *Hackney College* (p. 435), both at Hampstead; *Regent's Park College* (p. 175); *King's College (Theological Department)*, p. 195; *Wesleyan College*, Richmond; and *St. John's Hall*, Highbury. In the faculties of arts and science: *Royal Holloway College for Women*, at Egham, Surrey; *Bedford College for Women* (p. 175); *Birkbeck College* (p. 199; evening and part-time students). In the faculties of arts, science, and engineering: *East London College* (p. 285). In the faculty of arts: *Westfield College* (for women; p. 435), Hampstead; *School of Oriental Studies* (p. 270); *London Day Training College* (p. 163; in pedagogy only). In the faculties of science and engineering: *Imperial College of Science and Technology* (p. 145). In agriculture: *South-Eastern Agricultural College*, at Wye, Kent. In the faculty of medicine: the *Medical Schools* attached to the twelve chief London hospitals; *London School of Tropical Medicine* (p. 305); *Lister Institute of Preventive Medicine* (p. 152); *Royal Army Medical College* (p. 75); *Royal Dental Hospital*; *Naval Medical School*, Greenwich; and *National Dental Hospital*. In the faculty of economics and political science: *London School of Economics* (p. 207).

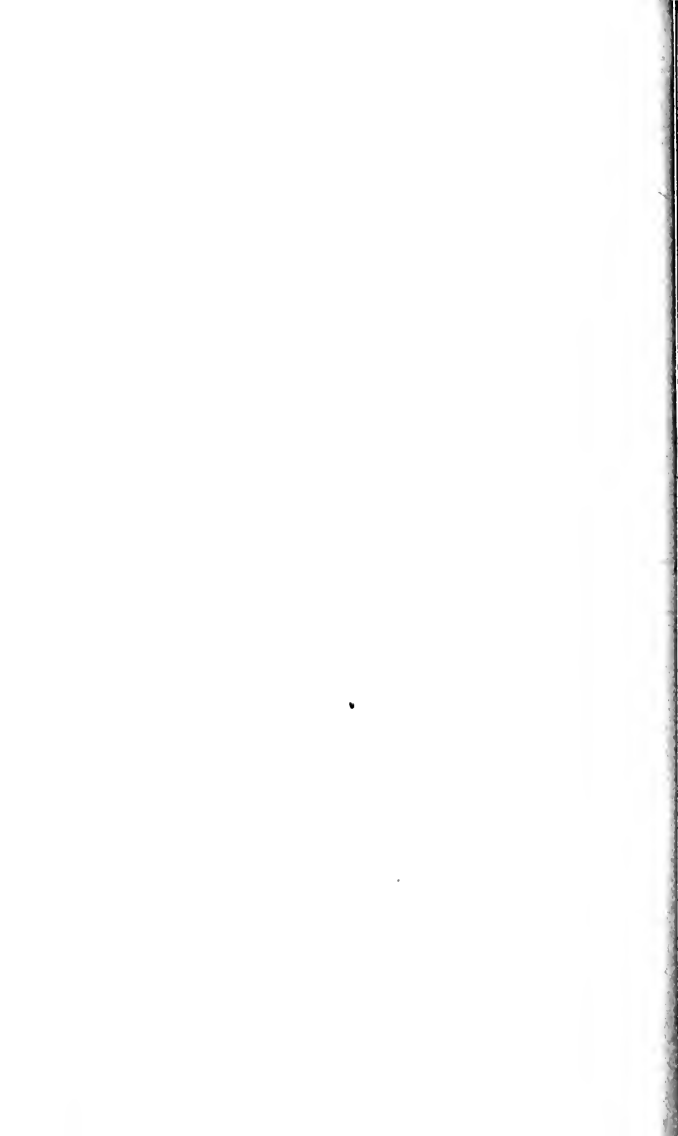
In addition there are 26 other institutions with teachers recognized by the University. These include several polytechnic institutes, five training colleges, and the four chief schools of music.

In Palace Gate, diverging on the left, opposite the entrance to the Broad Walk in Kensington Gardens (p. 139), is the house (adjoining a block of flats), built by P. C. Hardwick, in which Sir John Millais lived from 1879 until his death in 1896. Palace Gate is prolonged by Gloucester Road, in which is the *Gloucester Road Station* of the District Railway (Appx., p. 11). Beyond Kensington Gardens Kensington



# MUSEUMS AT SOUTH KENSINGTON





Road is interrupted for  $\frac{1}{2}$  m. by *Kensington High Street* (Pl. B 19, 23), a busy shopping centre running through the well-to-do residential district of **Kensington** proper.

Kensington Palace Gardens leads on the right to *Palace Green*, where Thackeray died in 1863 (at No. 2; tablet). 'Vanity Fair,' 'Pendennis,' and 'Esmond' were written at No. 16 Young St. (on the other side of High St.), where Thackeray lived from 1846 to 1853 (tablet). Young St. leads into **KENSINGTON SQUARE** (Pl. B 19), a highly fashionable quarter in the early 18th cent., when the Court was frequently at Kensington Palace. The Duchess of Mazarin, Addison, and Steele were among its early residents. No. 7 (E. side) is described as the residence of Lady Castlewood in 'Esmond.' J. R. Green lived at No. 14 (S. side) from 1879 to 1883; at No. 18 (tablet) J. S. Mill wrote his 'Logic' and 'Political Economy.' Talleyrand lived in a house here (probably the present Nos. 36 and 37) after his escape from Paris in 1792. Sir Edward Burne-Jones occupied No. 41 from 1865 till 1868.

At the corner of Church St. (leading N. to Notting Hill) is the church of *St. Mary Abbots* (Pl. B 19), the parish church of Kensington, part of which belonged to the abbey of Abingdon in the 12th century. The present church, by Sir G. G. Scott, dates from 1869-81. Mrs. Inchbald (d. 1821), the novelist, is buried in the churchyard. Opposite *Kensington Town Hall* is the *High Street (Kensington) Station* of the Metropolitan and District Railway (Appx., p. 11). At No. 155 (rebuilt), a little farther on, John Leech died in 1864; and at No. 144 (nearly opposite; tablet) David Wilkie, the painter, lived from 1813 till 1824.

**Campden Hill** (Pl. B 14, 18), the district extending to the N. as far as Notting Hill, was a favourite place of residence in the 17th and 18th cent., and contained many fine houses in spacious grounds, of which a few remain. Newton, Swift, and Gray were among its famous inhabitants. The site of Campden House, built about 1612 by Baptist Hicks, afterwards Viscount Campden, is now occupied by Campden House Court, at the N. end of Campden House Road (Pl. B 14), but *Little Campden House*, an addition of about 1691, when the Princess Anne and her son the Duke of Gloucester came to live here, still exists. A little to the W., in Campden Hill Road, is the *Household and Social Science Department* of King's College for Women (p. 195), a vast brick building of 1915, including *Queen Mary's Hostel*. Thence Campden Hill runs to the W., with several large houses on its S. side, including *Holly Lodge*, where Lord Macaulay died in 1859 (tablet), and *Cam House*, formerly occupied by the Duke of Argyll (d. 1900) and then called Argyll Lodge. Holland Walk (Pl. B 14), a pleasant leafy lane, leads back to Kensington Road.

Kensington Road begins again at Earl's Court Road (Pl. B 15, 16, 20), which runs S. to *Earl's Court Station* (Appx., p. 11) and *New Brompton*. Just short of the corner (l.) is the church of *Our Lady of Victories*, at one time the Roman Catholic pro-cathedral. — On the right, farther on, is *Holland Park*, in the midst of which is Holland House; here, close to Kensington Road, is a statue (by Watts and Boehm) of the first Baron Holland.

**Holland House** (Pl. B 15), residence of the Countess of Ilchester, is a beautiful and historic Tudor mansion, famous in the time of the third Baron Holland (1796-1840) as "the

favourite resort of wits and beauties, painters and poets, scholars, philosophers, and statesmen."

Built by John Thorpe in 1607 for Sir Walter Cope and originally called Cope Castle, Holland House passed by marriage to Henry Rich, created Earl of Holland (in Lincolnshire), who was executed in 1649. The house was then occupied for a time by the parliamentary generals Fairfax and Lambert, but was later restored to Lord Holland's widow. In the reign of Charles II. William Penn seems to have lodged in this house, and in 1689 William III. and Mary temporarily occupied it. In 1716 Joseph Addison married the widow of the third Earl of Warwick and Holland, and it was at Holland House in 1719 that he showed his stepson, the fourth Earl, 'how a Christian can die.' Lord Kensington, heir of the Rich family, sold the house to Henry Fox (father of Charles James Fox), who was made Baron Holland in 1763. Lord Ilchester is descended from Henry Fox's brother. The brilliant literary and political (Whig) circle of which Holland House was the centre under the third baron (see above) is described in Macaulay's essay on Lord Holland. See also *Princess Liechtenstein's* 'Holland House' (1874).

An opportunity of seeing the very beautiful gardens is sometimes given when the summer flower-show of the Horticultural Society (p. 79) is held in the grounds, but the public are not admitted to the house, which contains some fine pictures, notably works by Reynolds and G. F. Watts.

WHITE PARLOUR. Several fine portraits by *Hoppner*. — JOURNAL ROOM. 21. *Lonsdale* (a little-known pupil of Romney); Lord Archibald Hamilton; 22. *Hoppner*, John, 4th Earl of Darnley; 34. *Racburn*, Francis Horner. — ALLEN'S ROOM. 36. *Reynolds*, Stephen, 2nd Baron Holland. — CHLOE'S ROOM. 54-59. Portraits by *G. F. Watts*. — SWANNERY. \*109. *Hogarth*, Scene from Dryden's 'Indian Emperor'; \*111. *Reynolds*, 'Muscipula' (a little girl with a mouse-trap). — PICTURE ROOM. 130-136. Portraits by *G. F. Watts*. — INNER LIBRARY. 139. *Hoppner*, Peter, 7th Lord King; 145. *Reynolds*, Henry, 1st Earl Digby. — LIBRARY. 15. *Gainsborough*, Lady Mary Fitzpatrick. — ADDISON'S ROOM. \*162. *Reynolds*, Henry, 1st Baron Holland. — SIR JOSHUA ROOM. *Reynolds*, 168. Florentius Vassal and his daughter, 170. Mary, 2nd Lady Holland, 173. First Baron Holland, 177. C. J. Fox, 181. Baretti, 188. C. J. Fox and Lady Susan Strangways with Lady Sarah Lennox (leaning out of the window). — LIBRARY PASSAGE. 235. *David Beck* (a pupil of Van Dyck), The artist in his studio. — LADY ILCHESTER'S SITTING ROOM. 408, 413, 414. Portraits by *G. F. Watts*.

In Holland Park Road, to the N. of Kensington Road, is LEIGHTON HOUSE (Pl. B 15; No. 12), the residence of Frederick, Lord Leighton (1830-96), for the last thirty years of his life; at present it is vested in three trustees and is used by the *Leighton House Society* for concerts, etc. The house, which contains sketches, early works, and reproductions of works by Lord Leighton and about thirty oil-paintings by Mrs. William De Morgan (d. 1919), is noted also for its internal decoration, incorporating many rare and valuable Eastern tiles (open on week-days 11 till dusk, 1/; free on Sat.). Printed descriptions 6d. & 1/.

The *Inner Hall* (in which is a bust of Leighton, by Thomas Brock) and the twilight corridor leading to the Arab Hall, are lined with blue tiles by William de Morgan framing 16th cent. plaques from Damascus. The beautiful \**Arab Hall*, in the centre of which is a fountain, is decorated with Saracenic and Persian tiles, mainly of the 16th cent. but including two star-shaped tiles of the 14th cent. (in the alcove). The gallery above and the lattices of the lower windows are ancient Damascus

work. The mosaic frieze is by *Walter Crane*. — Upstairs are the *Studios*. At the top of the stairs are *Corinna of Tanagra*, by *Leighton*, and No. 131 (on a screen), a half-length figure, also by *Leighton*, the latter presented by *Watts*, who valued it highly. In the large studio, No. 212, *Clytemnestra*, by *Leighton*, two studies by *G. F. Watts*, and a portrait of *William De Morgan* by his wife should be noticed.

In *Melbury Road*, close by, an artists' quarter, is *Little Holland House* (No. 6), the town-residence and studio of *G. F. Watts* from 1876 until 1903; the house was designed and built by the artist after the demolition of *Old Little Holland House*, where he and *Miss Ellen Terry* spent their brief married life (1864-65).

*Kensington Road* ends about  $\frac{1}{4}$  m. from *Holland Park* at the railway bridge just to the S. of *Addison Road Station* (Appx., p. 12) and *Olympia* (p. 431). Thence to *Hammer-smith*, see Rte. 47.

### 13. CHELSEA.

**STATIONS.** *Sloane Square*, on the District Railway (Appx., p. 11), is the nearest station to *Chelsea Hospital*. *Chelsea and Fulham*, on the West London Extension Railway (from *Addison Road*), is not near the interesting parts of *Chelsea*. — **OMNIBUSES.** Nos. 11 (from *Victoria Station*), 19 and 22 (from *Hyde Park Corner*), 31, 49, and 49A (from *Kensington*), see Appx. — **TRAMWAYS.** Nos. 32 and 34, see Appx.

*Chelsea*, however, is a district to be explored on foot, and the most interesting approach to it is from *Chelsea Embankment* (p. 152).

Comp. 'Illustrated Historical Handbook to the Parish of *Chelsea*' (1900), 'In *Cheyne Walk & thereabout*' (1914), and 'The Wonderful Village' (1918), all three by *Reginald Blunt*; 'Old *Chelsea*,' by *B. E. Martin* (illus. by *Joseph Pennell*); and 'The Greatest House at *Chelsey*' (1914), by *Randall Davies*.

**Chelsea**, a pleasant residential suburb of *London*, with many interesting old mansions and many more or less picturesque modern houses of red brick, extends for about  $1\frac{1}{2}$  m. along the N. bank of the *Thames*, to the W. of *Pimlico* (p. 142). Its more interesting part is bounded (roughly) on the N. by *King's Road*. From the 16th cent. onward it has been the residence of many eminent persons, and to this day it is the home of numerous artists and plumes itself upon its literary, artistic, and somewhat Bohemian atmosphere.

The name *Chelsea* is very variously spelled in ancient documents and is variously explained as meaning 'chalk wharf,' 'gravel island,' or 'shelves of sand.' About 1524, or a little earlier, *Sir Thomas More* settled here with his large household in a mansion afterwards known as *Beaufort House* (p. 158), and here he was visited by *Erasmus* and *Holbein*. *More's* example was followed by many noblemen, and in 1536 *Henry VIII.* himself acquired the manor of *Chelsea* and built a palatial new manor-house (p. 155). In this new house *Princess* (afterwards *Queen*) *Elizabeth* seems to have spent the interval between her mother's death and her father's (1536-47), and here *Anne of Cleves*, *Henry's* fourth wife, died in 1557. *Lord Howard of Effingham*, conqueror of the *Spanish Armada*, was a later tenant of the house (c. 1585). After the *Restoration* *Chelsea* became a gay and fashionable resort much patronized by *Charles II.* and his court, and all through the 18th cent. it had many distinguished residents. *Sir Hans Sloane* (1660-1753), the physician whose collections were the nucleus of the *British Museum* (p. 324), bought the manor in 1712 and subsequently the greater part of the parish, though he did not take up his abode in *Chelsea* until

about 1742. His name is commemorated in Sloane St., Sloane Square, Hans Place, etc. *Thomas Carlyle* (1795–1881), the ‘Sage of Chelsea,’ lived in Cheyne Row (see p. 155) from 1834 till his death. *Turner* (b. 1775), the great landscape-painter, died in Chelsea in 1851, but its vogue as a painters’ quarter is connected with names of a later date, such as *D. G. Rossetti* (1828–82), *J. McN. Whistler* (1834–1903), and *Mr. Augustus John*.

**CHELSEA EMBANKMENT** (Pl. G 25, 29), a fine promenade opened in 1874, with picturesque views towards Battersea Park on the opposite (S.) bank, stretches from Chelsea Bridge to Battersea Bridge (p. 158), a distance of over a mile. *Chelsea Bridge* (Pl. G 29), or *Victoria Suspension Bridge*, is about 700 ft. long and was opened in 1858. In Chelsea Bridge Road, which runs hence to the N.W., skirting Ranelagh Gardens (p. 153), are the *Lister Institute of Preventive Medicine* and *Chelsea Barracks*, occupied by Foot Guards. The parade service in the Guards’ Chapel at 11 a.m. on Sun. is open to the public.—On the Embankment, about 400 yds. to the W. of the bridge, is the main entrance to the *Gardens of Chelsea Hospital* (open free), which command a fine view of the beautiful brick buildings of—

\* **Chelsea Hospital** (Pl. G 29), built by *Sir Christopher Wren* in 1682–92. This famous and interesting refuge for old and disabled soldiers occupies the site of an unsuccessful theological college, founded about 1618, and is still occasionally referred to as ‘Chelsea College.’ The foundation stone of the hospital was laid by Charles II.; the real originator of the scheme was *Sir Stephen Fox* (d. 1716), paymaster-general since 1661, and not *Nell Gwynn*. The central portion of the building, containing the Hall and the Chapel (see below), has a Doric portico flanked by a low colonnade with coupled columns, and is surmounted by a small tower and cupola. In the projecting wings, each enclosing a court, are the pensioners’ dormitories and, at the S. ends, the houses of the Governor (E. wing) and Lieutenant-Governor (W. wing).—Visitors approaching from the S., through the gardens, follow the E. walk, passing the entrance to Ranelagh Gardens (p. 153), and enter the East Court by a door opposite the Secretary’s Office. Thence they pass by the colonnade on the N. into the Central Court. Those approaching from the N. enter the Hospital by the E. gate in Royal Hospital Road.

Visitors are admitted to the Hospital on week-days from 10 to 12 & 2 till dusk, and on Sun. may attend the services in the chapel at 11 a.m. and 6.30 p.m. (seats not very numerous; doors open  $\frac{1}{2}$  hr. before the service begins).—The pensions of all old soldiers in Great Britain were, before the Great War, awarded by the Commissioners of Chelsea Hospital, who selected the most suitable cases from among the many thousands of out-pensioners for residence in the Hospital. The in-pensioners, about 550 in number, are boarded, lodged, clothed, nursed when ill, and receive a small weekly allowance. In summer (from May 29th, Royal Oak Day) they wear picturesque long scarlet coats, exchanged in winter for dark blue ones. The cost of the building and (for the first century of its existence) its endowment were largely defrayed by deductions from the pay of

the army, but now it is almost entirely supported by parliamentary grants. — Since the Act of 1916 all military and naval disability pensions (except in-pensions at Chelsea) granted by Parliament have been under the control of the Minister of Pensions. Retired pay and 'service pensions' are in a different category.

From the colonnade of the *Centre Court*, in which are some memorial inscriptions, we enter the vestibule off which open the Chapel (E.) and Hall (W.), in each of which a pensioner acts as guide (gratuities). The *Chapel*, on the right, is almost as Wren left it, with its elaborate oak carving. The beautiful reredos and altar-rail should be specially noted, also the barrel-vaulting of the roof. The painting in the apse, representing the Resurrection, is by Seb. Ricci. Round the chapel hang captured flags and French eagles. — The *Hall*, formerly the dining-room, is now the recreation room of the pensioners, a number of whom are usually to be found here, reading the newspapers or playing games and smoking. Here likewise is fine oak carving, and on the walls are portraits and pictures of military heroes. Over the dais at the W. end are an equestrian portrait of Charles II., by *Verrio*, and a case of unclaimed medals. Between the windows are trophies of arms. The body of Wellington lay in state here before his funeral. Among the flags are some captured from the Americans in 1812–15 and a Rumanian standard presented in 1921. — In the middle of the *Centre Court* is a statue of *Charles II.*, by Grinling Gibbons, which is wreathed with oak on May 29th, when the pensioners receive double rations in honour of Founder's Day. Beyond the *West Court* is the *Infirmery* (adm. by special permission only), an old house of which a glimpse may be obtained through the gateway. It incorporates part of *Walpole House*, which was occupied by Sir Robert Walpole from 1723 to 1743.

We may return along the S. side of the three courts to visit *RANELAGH GARDENS* (Pl. G 29; closed 1–2 p.m.), which now form part of the grounds of the Hospital and are entered from the E. walk (see p. 152). Nothing now remains of the spacious Rotunda, which was erected here in 1742 and speedily made Ranelagh the most fashionable and frequented place of amusement in London. This gaily decorated structure, 185 ft. in diameter and not unlike the present Albert Hall in appearance, was lined with boxes in which refreshments were served, while the brightly lit area was an animated promenade. Balls, masquerades, illuminations, and fêtes of all kinds attracted crowds to the rotunda and the surrounding gardens, which, however, gradually lost their vogue towards the end of the 18th cent. and were finally closed in 1804.

Adjoining, on the N., are the *Pensioners' Gardens*, where the visitor may buy a bunch of flowers. To the N. again (but entered from beside the E. gate) is the *Cemetery*, where Dr. Burney (1726–1814), organist at the Hospital for thirty years, is buried.

Mrs. Mary Somerville lived at Chelsea Hospital in 1819–38, while her husband was physician there.

Near the N.E. corner of Burton Court, the large open space opposite the N. front of the Hospital, the County of London Territorial Forces have their main depot in the *Duke of York's Headquarters* (Pl. B 32), a building occupied until

1909 by the Duke of York's Military School, or Royal Military Asylum (now at Dover), founded in 1801 for the sons of soldiers.

*Royal Hospital Road* (Pl. G 29, 25), formerly Queen's Road, the W. part of which still earlier was known as Paradise Row, leads S.W. from the N. front of the Hospital. The first turning on the left is Tite Street, by which we return to the Embankment, passing the *Victoria Hospital for Children* and (on the left, near the lower end) the *White House* (No. 13), built for J. McN. Whistler, but occupied by him for a few months only. Farther W., on the Embankment, is the old *Chelsea Physic Garden*, established about 1676 by the Apothecaries' Society. Sir Hans Sloane (p. 151), whose statue by Rysbrack (1733) stands in the picturesque old-world garden, presented the site to the Society in 1722, on condition that 2000 specimens of distinct plants grown in the garden should be sent to the Royal Society, "well dried and preserved," in annual instalments of 50, a condition that has been amply fulfilled. In 1899 the garden was transferred to the Trustees of the London Parochial Charities, who maintain it as a garden of botanical research for students and teachers, without especial regard to medicinal botany. Tickets of admission may be obtained from the Clerk to the Trustees, 3 Temple Gardens, E.C.

Farther to the W. the Embankment is separated by narrow public gardens from CHEYNE WALK (Pl. G 25, 21; pron. 'chainy'), an attractive row of red-brick Georgian houses, many of which retain their original wrought-iron railings and gates. No. 4 was occupied by George Eliot (then Mrs. Cross; 1819-80) during the last three weeks of her life; previous tenants were the artists William Dyce (d. 1864) and Daniel Maclise, the latter of whom died here in 1870. No. 10 was the residence of Count D'Orsay, but this and the adjoining houses have been recently rebuilt.—No. 16, the *Queen's House*, erroneously connected with the name of Catherine of Braganza (d. 1705), Charles II.'s queen, was built long after her death; the initials on the beautiful iron gate are those of Richard Chapman, the builder. Dante Gabriel Rossetti lived here in 1862-82 and kept his menagerie in the garden behind. For a brief period Swinburne and W. M. Rossetti were his sub-tenants. The Rev. H. R. Haweis (d. 1911) was a later tenant. In the public garden in front of the house is the *Rossetti Memorial Fountain*, by Ford Madox Brown and John Seddon.—At No. 18 (rebuilt) was *Don Saltero's Coffee House*, established in 1695 by Salter, a servant of Sir Hans Sloane; it contained a gimcrack collection of curios and was at one time a kind of literary resort. A little farther on the river is spanned by *Albert Bridge*, a suspension bridge 710 ft. long, opened in 1873.



The later *Manor House* of Henry VIII. (see p. 151) stood near the corner of Cheyne Walk and Oakley St., and traces of it still remain in the basements of the houses here. On the E. side of Oakley St., near the Manor House, was *Winchester House*, a palace of the Bishops of Winchester from the middle of the 17th cent. until 1828, when it was pulled down. Opposite stood *Shrewsbury House* (demolished in 1813). In the 16th cent. it belonged to three successive Earls of Shrewsbury, the last of whom was husband of Bess of Hardwick and custodian of Mary, Queen of Scots, who may have spent part of her captivity here.

In the gardens on the Embankment to the W. of the bridge is a *Statue of Carlyle*, by Boehm (1882). A memorial of *J. McN. Whistler* (p. 152), by Rodin, is likewise to be placed here. In *Cheyne Row* (Pl. G 25), the quiet and unpretentious little street built in 1708 and running N. from the river, behind Carlyle's statue, is the house (No. 24; formerly No. 5) in which Thomas Carlyle (1795-1881) and his wife (1801-66) lived from 1834 to the end of their lives. \***Carlyle's House** (adm. on week-days, 10 to dusk, 1/; on Sat. 6d.; catalogue 1/), opened in 1895 as a Carlyle museum, is preserved in the dignified simplicity impressed upon it by its famous tenants. The little rooms contain furniture used by the Carlyles; on the walls hang portraits of them and sketches and photographs of scenes and places connected with them; and in glass-cases are exhibited books and MSS. belonging to Carlyle and many interesting personal relics. In the *Back Dining Room* may be seen a horse-shoe invented by Carlyle, one of his long clay pipes, his flask, etc., and in the *China Closet* is a case with memorials of Mrs. Carlyle. In the *Drawing Room*, on the first floor, is a case with autograph letters (including three 'note-kings' from Carlyle to his wife), three cards with verses in Goethe's handwriting, locks of Carlyle's hair, impression of a seal designed by Carlyle, etc. In a frame by the window are Disraeli's letter offering Carlyle a baronetcy and Carlyle's reply. The large bust of Carlyle is by D. W. Stevenson. *Mrs. Carlyle's Bedroom* contains her 'red' bed. On the second floor are the *Spare Bedroom* (not shown), in which Emerson slept, and *Carlyle's Bedroom* and dressing-room, with his walking-stick and a pane of glass from his Edinburgh lodgings. On the top floor is the famous *Attic Study* with its double walls, added by Carlyle in 1853 at a cost of £169 in a vain attempt to ensure quiet. Here 'Frederick the Great' was written, and many of the pictures on the walls and of the documents in the glass-cases are connected with that book. Here are also the Prussian Order of Merit and another German order conferred upon Carlyle. — The *Kitchen* in the basement, where Carlyle and Tennyson smoked together, and the *Garden*, where 'Nero,' Mrs. Carlyle's dog, is buried, are shown also.

A little farther up Cheyne Row a Roman Catholic church now occupies the site of *Orange House*, where William De Morgan (d. 1917) at one time had his pottery. Round the corner from the church is No. 10 Upper Cheyne Row (formerly No. 4), where Leigh Hunt lived from 1833 to 1840 (tablet). Farther on, at the corner of Oakley St., are the curious house and garden of the late Dr. Phené (d. 1912).

Glebe Place, a street with many studios, prolonging Cheyne Row to King's Road, is continued to the N. by Manresa Road (Pl. G 21), in which is the **CHELSEA PUBLIC LIBRARY** (73,000 vols.). This possesses an important collection of prints and drawings of Old Chelsea, portraits of well-known residents, and objects connected with its history (open 5-9 p.m., at other times on request; library closed 2-5 on Wed.). In the Reference Room are a statue of Sir Joshua Reynolds, by Birnie Philip, a bust of Henry James (d. 1916), by F. Derwent Wood, and a portrait of Lady Dilke (Mrs. Mark Pattison), by Herkomer. — In Sydney St., a little to the E., is the present parish church, *St. Luke's*, built in 1820-24 by James Savage, as a counterblast to the classical *St. Pancras* (p. 186), the old church (see below) having become too small for the growing parish. Here Charles Dickens was married to Catherine Hogarth in 1836.

Parallel with Cheyne Row on the W. is *Lawrence Street* (Pl. G 21, 25), on the right side of which, opposite Justice Walk, is an 18th cent. house in which Henry Fielding once lived.

The original manor-house of Chelsea is supposed to have stood about here. After Henry VIII. had built a new manor-house (see p. 155) *Lawrence House* is believed to have been built on the site of the old manor-house. In 1749-65 a house on the same site was occupied by Dr. Tobias Smollett, who wrote '*Humphrey Clinker*' here. — The celebrated *Chelsea China Factory* (c. 1748-84) stood at the corner of Lawrence St. and Justice Walk.

In Cheyne Walk, between Cheyne Row and Lawrence St., are Carlyle Mansions, a block of flats at No. 21 in which Henry James lived from 1912 till his death in 1916. — We now come to the graveyard of the old church of Chelsea, in which are buried *H. S. Woodfall* (d. 1805), printer of the '*Letters of Junius*'; *Jean Cavalier* (d. 1740), the leader of the Camisards in the Cévennes in 1702-4; *Thomas Shadwell* (1640-92), the playwright and poet laureate; and *Sir Hans Sloane* (p. 151). The tomb of the last is conspicuous at the S.E. corner of the churchyard. On the S. wall of the church is a memorial tablet to Lord Courtney of Penrith (d. 1918), by A. G. Walker.

**\*Chelsea Old Church** (Pl. G 21; open 10.30-1 and 2.30-6), entered from Church St., is first mentioned in 1290, but was probably founded in the middle of the 12th century. The chancel and the chapels at the E. end date from the 13-16th cent.; but the W. end and the tower were rebuilt in 1667-70, when the church was restored and enlarged. Originally dedicated to All Saints, this church afterwards came to be known as *St. Luke's*, but after the latest restoration of the church in 1910 the original dedication was revived. Since 1824 this church has ceased to be the parish church (comp. above). It has been described as "probably the most unspoilt" old church in all England. Comp. '*Chelsea Old Church*,' by *Randall Davies* (1903).

**Interior.** By the first window on the right are several old *Chained Books*, given to the church by Sir Hans Sloane, including a '*Vinegar*' Bible and 2 vols. of a fine edition of Foxe's '*Book of Martyrs*' (1684). Close by is the large monument of *Lord and Lady Dacre*, erected in the More Chapel

in 1595, but moved to its present position in 1667. The grate is the original one. — The *More Chapel* was rebuilt by Sir Thomas More (p. 151), who was a regular attendant at the church. On the right is a memorial tablet to *Henry James* (p. 156). Under the E. window is the elaborate tomb of *Sir Robert Stanley* and two of his children (1632). In the corner on the right is the mutilated tomb of the *Duchess of Northumberland* (d. 1555), mother of Robert Dudley, Earl of Leicester, and of Guildford Dudley (husband of Lady Jane Grey) and grandmother of Sir Philip Sidney. The tomb, which resembles Chaucer's (p. 94), is probably not in its original position. The archway between the More Chapel and the *Chancel* dates from the 14th cent., but the capitals were recarved in Sir Thomas More's time, probably from designs by Holbein (see p. lv). Near the W. pillar (dated 1528) is the finely carved *Pulpit* (c. 1679); the stair is modern. A figure of St. Luke which crowned the vanished canopy of the pulpit is now on the W. side of the S. pier. In the opposite wall of the chancel is the tomb of *Richard Gervoise* (1563), an early example of the classic revival. The 13th cent. *Roof* of the chancel was re-discovered during the restoration of 1910. On the right side of the upper chancel is the *More Monument* (1532), designed by Sir Thomas More (p. 151) while he was still in royal favour, with a long epitaph composed by himself. More, executed in the Tower, is probably not buried here. The *Altar* and altar-rails date from the time of Charles I. To the left of the altar is the old aumbry. On the N. wall are the late 16th cent. monument of *Thomas Hungerford* and his family and the early 16th cent. tomb of the *Brays*, the oldest in the church, now set into the wall under an arch, but originally standing in the middle of the chancel. To the N. of the chancel is the *Lawrence Chapel*, dating from the early 14th century. The three quaint old oak pews probably date from 1670. Henry VIII. is said to have been secretly married in this chapel to Jane Seymour some days before their public marriage. In the N.E. corner is a squint. The most interesting of the monuments (on the N. wall) are those of *Sir Thomas Lawrence* and his family (1593) and of *William De Morgan* (1839–1917), potter and novelist. On the N. wall of the nave is the large 17th cent. monument, by Paolo Bernini, to *Lady Jane Cheyne*, a benefactress to the church and the neighbourhood. Under the gallery, to the N. of the door, is the *Font* (1673), with an old oak cover. The quaint epitaph of Anne Spragge tells us how she 'fought in man's clothing against the French, a second Pallas, chaste and fearless.'

In the porch is a *Bell* presented and endowed by the Hon. W. Ashburnham in 1679, to be rung every night at nine, as he had been saved from drowning one foggy night by hearing the church clock strike nine and so getting his bearings; the ringing was discontinued in 1825.

Immediately to the N. of the church is *Petyt House*, rebuilt in 1891 on the exact model of the older building of 1706, which was intended for a schoolroom and master's residence (inscription); the first schoolhouse on this site was established in 1603.

*Church Street* was at one time a fashionable address, and well-known residents in or near it were Bp. Atterbury, Dean Swift, Sir Richard Steele, and Dr. Arbuthnot. On the E. side, farther N., is the old *Rectory*, which was probably rebuilt c. 1700. Here Charles (1819-75) and Henry Kingsley (1830-76) spent part of their youth, when their father was rector; Henry's novel 'The Hillyars and the Burtons' gives a picture of life in Chelsea. — In Cheyne Walk, beyond the church, are a few old houses and then some quite modern ones. In No. 74 Whistler died in 1903. The next street, *Danvers Street* (Pl. G 21), with an old inscription at its S.E. corner, is named after Danvers House, built by Sir John Danvers, the regicide, which stood a little to the N. *Essex House*, the home of the Earl of Essex, the parliamentary general, likewise stood close by.

To the W. of Danvers St., behind an ugly hoarding, is **Crosby Hall** (Pl. G 21), brought from Bishopsgate (p. 280) in 1910 and re-erected so far as possible with the careful retention of its most beautiful features, viz. the mullioned windows and handsome oriel and the magnificent 15th cent. oaken roof. The doorways and fireplace likewise belonged to the original structure.

Crosby Hall was the great hall of Crosby Place, a mansion built in Bishopsgate in 1466 by Sir John Crosby, a London grocer and alderman, and occupied by the Duke of Gloucester (1483), later Richard III. (comp. Shakespeare's 'Richard III.', Act. i. Sc. 2, 3). Sir Thomas More (p. 151), whose Chelsea garden once included the site on which the hall now stands, seems to have bought the house in 1523 for his friend Antonio Bonvisi but probably never occupied it, though William Roper, his son-in-law and biographer, did. In the 16th cent. the mansion was considered sumptuous enough to be the abode of various ambassadors. Sir John Spencer (see p. 272) purchased it in 1594, and here the Countess of Pembroke, "Sydney's sister, Pembroke's mother," resided in 1609. Crosby Place was almost entirely destroyed by fire before the end of the 17th cent., but the hall escaped to meet a chequered fate, finally becoming a restaurant. In 1908, when its site was required for a bank, the building was bought by the University and City Association of London. It may be visited on application at More's Garden, the large block of flats beside the bridge (visitors ring; gratuity). A scheme is on foot to add a residential hostel for overseas and other students, for which Crosby Hall will serve the purposes of a college hall.

**BATTERSEA BRIDGE** (Pl. G 22; tramway), an iron structure opened in 1890, with a central span 163 ft. wide, crosses the river at the end of Beaufort Street. It replaces the picturesque old wooden bridge of 1771-72, which was a favourite subject with Whistler and other artists. Beaufort St. traverses the site of Sir Thomas More's famous house and grounds (p. 151). The house later received the name of Beaufort House after the Dukes of Beaufort, who sold it to Sir Hans Sloane, by whom it was demolished in 1740.

To the W. of the bridge are several interesting old houses in *Cheyne Walk*, formerly *Lindsey Row*. Mrs. Gaskell (1810-65) was born at No. 93 (tablet). *Lindsey House*, named after the Earl of Lindsey, the only 17th cent. mansion in Chelsea, is divided into Nos. 96-100. Joseph Bramah (d. 1814), inventor of the Bramah lock, and the Brunels (d. 1849 and 1859), engineers, lived here. J. McN. Whistler lived at No. 96 for twelve years, during which the portraits of his mother and Carlyle were painted. No. 101 was his first abode in Chelsea (1863-67). At No. 118 (tablet by Walter Crane) J. M. W. Turner lived in anonymous retirement for about four years; he died in 1851 in the upper room the window of which is immediately below the wrought-iron railing placed by him on the roof. At No. 7 Hobury Street (Pl. G 21), a small street a little to the N., George Meredith wrote 'The Ordeal of Richard Feverel' (published in 1859).

Beyond Cheyne Walk once lay *Cremorne Gardens*, opened in 1845 and closed in 1877, an inferior and less reputable copy of Ranelagh (p. 153). Farther W., within the Imperial Gas Works (Pl. G 18), is the now dismantled *Sandford Manor House*, the residence at different periods of Nell Gwynn and Joseph Addison.

*Chelsea and Fulham Station* (Pl. G 18; comp. p. 151) lies between King's Road and Fulham Road (p. 433). — *Fulham Road* and hence to *Fulham*, see Rte. 47.

## 14. OXFORD STREET.

**STATIONS.** The Central London Railway (Appx., p. 13) runs beneath this thoroughfare, with stations at *Marble Arch*, *Bond Street*, *Oxford Circus*, *Tottenham Court Road*, *British Museum*, and *Chancery Lane*. *Oxford Circus* is likewise a station on the Bakerloo Tube (Appx., p. 14), and *Tottenham Court Road* on the Hampstead Tube (Appx., p. 15). *Holborn* is on the Piccadilly Tube (Appx., p. 15). — **OMNIBUSES** (Appx.) Nos. 7, 7A, 8, 17, 23 traverse the whole line of street, Nos. 2, 6, 12, 13, 15, 25, 30, 32, 48, 73, 88 only part of it.

Just outside the N.E. corner of Hyde Park the four important thoroughfares of Park Lane, Oxford St., Edgware Road, and Bayswater Road radiate from a broad open space. Here, in a now somewhat purposeless position in the centre of the traffic, rises the **Marble Arch** (Pl. B 29, II), a triumphal arch designed by Nash more or less after the model of the Arch of Constantine at Rome, and originally erected in 1828 in front of the chief entrance to Buckingham Palace. It was removed in 1850-51 to its present site, where it formed an actual entrance to Hyde Park, until (in 1908) the park-railings receded before the increasing volume of traffic at this point. The sculptured groups on the N. side are by Westmacott, those on the S. by Baily. The bronze gates are fine.

At the Marble Arch the visitor is close to the site of *Tyburn*, the famous place of execution, to which during many centuries victims were dragged through the centre of the city from the Tower or from Newgate. The first recorded execution took place here in 1196, the last in 1783. During most of this period the gallows was taken down after each execution, but from 1571 to 1759 'Tyburn Tree,' a permanent triangular gallows, stood on the spot now indicated by a small brass triangle let into the roadway a few feet to the S.W. of the 'refuge' at the S. end of Edgware Road. This gallows was removed in 1759 to make way for a turnpike toll-house, itself removed in 1829; and in 1783 Newgate (p. 223) became the place of execution. In 1661 the bodies of Cromwell,

Ireton, and Bradshaw were exposed here for twelve hours after they were exhumed from Westminster Abbey (p. 100). Amongst those who suffered at Tyburn were the Holy Maid of Kent (1534), Claude Duval (1670), Jack Sheppard (1724), Jonathan Wild (1725), Earl Ferrers (1760), Mrs. Brownrigg (1767), and Dr. Dodd (1777), whom Dr. Johnson exerted himself in vain to save from the gallows.

**Oxford Street** (Pl. B, 29, 33, II), once known as Tyburn Road, the broad and busy thoroughfare leading due E. from the Marble Arch, is one of the chief approaches from the West End to the City. Characteristic of London in its bustle and its irregular architecture, it contains few points of special interest but is essentially a street of shops, amongst which drapers and mercers predominate. But in the side-streets and adjacent squares the leisured pedestrian will find various spots that are interesting at least for their associations.

The W. half of Oxford Street runs between the district of Mayfair (p. 131), to the S., and the professional residential quarter described on p. 161, to the N. Portman St. and Orchard St. (with the new side-façade of Selfridge's Stores) both run N. to *Portman Square* (Pl. B 29, II), a fashionable quarter built towards the end of the 18th century. No. 42 is occupied by the Earl of Northbrook, who possesses a noted collection of paintings; and No. 15, on the N. side, is the residence of the Princess Royal. Nelson is believed to have once lived at No. 9, on the E. side. — Baker Street (p. 173) is the continuation of Orchard St.

Thomas Campbell lived in 1822-23 at No. 18 Seymour St., which leads E. and W. from the square. — At the N.W. angle of Portman Square is the entrance (No. 22) to *Montagu House*, built about 1775 for Mrs. Montagu (d. here in 1800), the wealthy social leader and authoress. The Blue Stocking Club met here; it is said to have been named from the blue stockings worn by one of the first men members, in spite of the present signification of the term. — Farther to the N.W. lie *Montagu Square* and *Bryanston Square* (Pl. B 25, II). Anthony Trollope (1815-82) lived at No. 39 Montagu Square in 1879-82; Joseph Hume, the economist, died at No. 6 Bryanston Square in 1855.

Duke Street, which diverges to the N. and S. from Oxford St. immediately beyond the handsome block occupied by Selfridge's Stores (p. 50), offers an approach to Manchester Square and the **Wallace Collection** (Rte. 45). James St., the next turning but one, leads to *Trinity College of Music* (founded 1872), in Mandeville Place. On the opposite (S.) side of Oxford St. next appears the so-called *Bond Street Station* (Pl. B 29, II) of the Central London Railway (Appx., p. 13), which, however, is some distance W. of Bond St. *Stratford Place*, a no-thoroughfare on the left, is a good example of the harmonious treatment of an entire street by Robert Adam (c. 1773). Richard Cosway (1740-1821) spent the last 28 years of his life at No. 20 in this street, and Sydney Smith resided at No. 18 in 1835. Until 1914 the German Athenæum Club occupied No. 19, now the *Services Club* (p. 46). The house at the N. end of the street is *Derby House* (Earl of Derby).

A little farther on New Bond St. (Pl. B 33, II; p. 127) diverges on the right from Oxford St., while the streets on the left lead towards the fashionable medical quarter, extending N. towards Marylebone Road. In Cavendish Square and in Harley St., Wimpole St., Welbeck St., and their cross-streets are the consulting-rooms of many famous medical and surgical specialists, oculists, and dentists. In Holles St., which leads to Cavendish Square, a bust of Lord Byron (1788-1824) on the draper's premises on the W. side marks the site of the house (No. 21) in which the poet was born.

CAVENDISH SQUARE (Pl. B 33, II) dates from about 1717; the columned façades of two of the houses on the N. side are relics of a great mansion begun in 1720 for the Duke of Chandos. Lady Mary Wortley Montagu dated many letters from No. 5 (then No. 3; E. side) between 1723 and 1730, and Nelson lived in this house in 1787. No. 20, long the residence of the Rt. Hon. H. H. Asquith, was in 1920 presented by Lord and Lady Cowdray to the *College of Nursing* (founded in 1916). Romney occupied No. 32 (rebuilt) at the height of his prosperity in 1775-97. At the S. end of the gardens is a statue of *Lord George Bentinck* (1802-48), by Campbell (1851). Harcourt House, the residence of the Dukes of Portland, stood on the W. side of the square from 1722 till early in the 20th century. No. 18 is the *American Consulate*.

WIGMORE STREET (Pl. B 29, II), with its drug-stores, pianoforte shops, and dealers in antiques, leads hence to the W. On its N. side are the *Wigmore Concert Hall*, opposite the imposing premises of Messrs. Debenham and Freebody (p. 51), and the *Wellcome Historical Medical Museum* (No. 54A), which originated in the International Congress of Medicine held in London in 1913, with collections illustrating the history of medicine, surgery, and pharmacy throughout the world (open 10-5.30, Sat. 10-1; adm. on application to the curator). — In *Lower Seymour Street*, continuing Wigmore St. to the W., is the *Steinway Hall* (p. 37). — In WELBECK STREET (Pl. B 29, II; leading N. from Wigmore St.) Mrs. Thrale lived at No. 33, and Anthony Trollope died at No. 34 in 1882. The *Russian Embassy Chapel* is at No. 32. Edward Gibbon published the first volumes of his great history while living at No. 7 Bentinck St. (leading hence to Manchester Square, p. 173) in 1772-83 (house altered), and Dickens lived at No. 18 (rebuilt) about 1832. — Henry Hallam lived in 1819-40 at No. 67 WIMPOLE STREET (Pl. B 29, R 32), "the long unlovely street" of 'In Memoriam,' written in commemoration of A. H. Hallam (d. 1833). Wilkie Collins died at No. 82 in 1889. From No. 50, her home since 1836, Elizabeth Barrett stole secretly in 1846 to be married to Robert Browning in Marylebone Church (p. 174) and again a few weeks later to accompany him to Italy. — In HARLEY STREET, parallel with Wimpole St., B. W. Procter (Barry Cornwall) lived for some years. Turner, the landscape-painter, lived for many years at No. 64 and was also the eccentric tenant of a house in Queen Anne St. (close by) from 1812 to 1851 (house rebuilt; tablet on No. 23; comp. p. 159). Sir Charles Lyell (1797-1875), the geologist, died at No. 73 Harley St., a house afterwards occupied by Gladstone from 1876 to 1882 (rebuilt).

A little farther on we reach **Oxford Circus** (Pl. B 33, II), where Oxford St. intersects Regent St. (p. 163). Here, on the S. side, are stations of the Central London Railway and of the Bakerloo Tube. In Argyll St., which passes between these stations, is the *Palladium Music Hall*. — Great Portland Street, on the left, in which are the *Central Synagogue* and the *Philharmonic Hall* (p. 34), leads to *Great Portland St. Station* (Appx., p. 12). Boswell died at No. 47 (now 122) in 1795; Weber, the composer, at No. 91 (now 103) in 1826. —

No. 173 Oxford St. (on the S. side), now Messrs. Gilbey's offices, is worth a glance as the former *Pantheon*, "the new winter Ranelagh in Oxford Road." The first Pantheon was opened in 1772 and enjoyed a brief prosperity for 20 years before it was burned down. The present Pantheon, the third on the site, was built in 1813, became a bazaar, and was closed in 1867.

Farther on the streets diverging on the right from Oxford St. lead into the district of *Soho* (p. 166), while those on the N. traverse another somewhat foreign quarter (comp. p. 166). *Berners Street* (Pl. R 36, B 33, 11; left) is noted for the 'great Berners St. hoax,' by which Theodore Hook for a wager overwhelmed a modest residence in this street by directing to it a stream of unexpected goods of every description, including a hearse. Facing the end of this street, in Mortimer St., is the *Middlesex Hospital* (p. 166). Coleridge resided for eighteen months in 1812-13 at No. 71 Berners St. (rebuilt; tablet). In Newman Street, the next street to the E., Benjamin West (1738-1820) lived for 45 years at No. 14; his studio is now *St. Andrew's Hall*. Thomas Stothard (1755-1834) died at No. 28 (tablet). James Barry, the painter (1741-1806), lived at No. 36 Eastcastle St. in 1777-83. — Hanway Street, still a somewhat quaint thoroughfare, was at one time the most direct access from Oxford St. to Bloomsbury.

Passing the *Oxford Theatre* (Pl. B 37, III), on the left, we reach the S. end of Tottenham Court Road (p. 179), a busy point of intersection for omnibus-routes, with Charing Cross Road (p. 168) leading to the S. Here are the *Tottenham Court Road Stations* of two Tubes (Appx., pp. 13, 15). Beyond this point the main thoroughfare eastwards is known as **New Oxford Street** (Pl. B 37, 41, III), and the shops gradually cease to cater so largely for feminine requirements. To the N. lies the district of Bloomsbury (p. 179), and various short side-streets, e.g. Museum St., at the corner of which is *Mudie's*, the well-known circulating library, lead to Great Russell Street, in which is the **British Museum** (Rte. 37). In Hart Street, leading from Oxford St. to Bloomsbury Square (p. 183), is *St. George's, Bloomsbury* (Pl. B 41, III), a church built in 1731 by Hawksmoor, with an imposing classic portico and a steeple surmounted by a statue of George I. The stepped design of the steeple is said to have been founded on Pliny's description of the 'pyramid' of the Mausoleum at Halicarnassus. The Rev. Laurence Veal's school, attended by George Osborne (in 'Vanity Fair'), was in Hart Street.

Before New Oxford St. was constructed in 1849 through the poverty-stricken and congested region known as the 'rookery of St. Giles,' the main thoroughfare followed the shallow curve on the S., via High St., Holborn, and Broad St. to High Holborn. In High St. is the church of **St. Giles in the Fields** (Pl. B 37, III), built in 1731-33 by Henry Flitcroft, in imitation of St. Martin's (p. 65). Above the modern gate to the churchyard is a bas-relief of the Day of Judgment, originally erected in 1687. Two previous churches stood on this site. George Chapman



(1559?–1634), translator of Homer, is commemorated by a tombstone, erected by Inigo Jones at his own expense (now within the church; inscription modern), and outside, near the S.E. corner of the church, is the altar-tomb of Richard Penderel (d. 1672), styled ‘unparalleled Pendrell’ in the epitaph, the yeoman who secured the escape of Charles II. after the battle of Worcester. William Shirley, the dramatist (d. 1780), Lord Herbert of Cherbury (d. 1648), Sir Roger L’Estrange (d. 1704), and Andrew Marvell (d. 1678) are likewise buried here.

The line of Oxford St. is continued E. by **High Holborn** (Pl. B 41, R 44, III), which soon crosses the improved thoroughfare formed by Kingsway (p. 207), on the S., and Southampton Row, on the N. *Southampton Row* (Pl. R 44, III) has absorbed Kingsgate St., the residence of Sarah Gamp in ‘*Martin Chuzzlewit*.’ Near its S. end (on the E.) is the *Baptist Church House*, with a statue of Bunyan at the corner of Eagle St. Next comes the *London Day Training College*, adjoined by the *Arts and Crafts School* of the London County Council. — To the S. of High Holborn, farther on, lie *Lincoln’s Inn Fields* (p. 208) with the *Soane Museum* (p. 209). To the N. Red Lion St. leads to Lamb’s Conduit St. and ( $\frac{1}{2}$  m.) the *Foundling Hospital* (p. 184). Various more or less handsome office-buildings rise on both sides of the main thoroughfare. Chancery Lane (p. 218), on the S., leads into the heart of legal London. On the N. side of High Holborn is the *Chancery Lane Station* (Pl. R 48, III) of the Central London Railway (Appx., p. 13), and a few yards farther, beyond the fine old gateway leading into Gray’s Inn (p. 217), we reach the S. end of Gray’s Inn Road (p. 185) and note the small obelisks that mark the beginning of ‘the City.’ Hence to St. Paul’s, see Rte. 22.

## 15. REGENT STREET AND SOHO.

STATIONS: *Piccadilly Circus*, on the Piccadilly and Bakerloo Tubes (Appx., pp. 15, 14); *Leicester Square*, on the Piccadilly and Hampstead Tubes (Appx., pp. 15, 14); *Oxford Circus*, on the Bakerloo Tube (Appx., p. 14). — OMNIBUSES in Regent St., Nos. 3, 6, 12, 13, 15, 32, 53, 59, 59A, 88; in Shaftesbury Avenue, Nos. 14, 19, 22, 38 (Appx.).

**Regent Street** (Pl. B 38, 33, I, II), a wide and handsome thoroughfare 1 m. in length, begins on the S. at Waterloo Place (p. 117), crosses Piccadilly Circus and Oxford Circus, and ends on the N. at Langham Place (p. 165), but at Piccadilly Circus there is a considerable dislocation in its direct line which practically divides it into two distinct parts. Regent St. was laid out about 1813–20 by *Nash* to unite Carlton House (p. 118) with the Prince Regent’s villa in Regent’s Park (p. 174), which, however, was never built. It is still the main thoroughfare from S. to N. in the West End. Essentially a street of shops, it is noted for its fashionable drapers, furriers, jewellers, and similar establishments, and it contains also several excellent restaurants. On the W. side of its main portion, between

Piccadilly Circus and Oxford Circus, several side-streets connect it with Bond St. (p. 127) and Mayfair (p. 131), while on the E. side is the less aristocratic district of Soho (p. 166).

In the S. part of Regent St., between Waterloo Place and Piccadilly Circus, No. 1 (on the W. side) is *British Columbia House*. Opposite, at No. 16, is the Dorland Agency for numerous American newspapers. Near the Circus Regent St. is intersected by Jermyn St. (p. 123), in which, a few yards to the W., is the **Museum of Practical Geology** (Pl. B 38, I), or 'Jermyn St. Museum,' in a building by *Pennethorne* (1850). The museum is open on week-days from 10 to 4 or 5, on Thurs. & Sat. till 9 p.m.; on Sun. from 2.30 to 4, 5, or 6 (closed on Christmas Day and Good Friday; short guide 1d.). The **HALL** contains busts of famous geologists, specimens of stones and marbles used in building, and, at the farther end, a copy of the Farnese Hercules in Portland stone. In the inner hall are large geological models. Geological maps, etc., may be consulted in the library. On the **FIRST FLOOR** are a valuable collection of minerals, the arrangement being in the first place topographic and in the second economic. The exhibits include vases of Siberian aventurine and of fluorspar ('blue john'), two fine stalagmites, agates, gun-flints, malachite, specimens of Australian gold, and models of famous diamonds. The rock specimens are in the room on the S. side. The two upper galleries round the hall contain an unrivalled collection of British fossils.

Beyond Piccadilly Circus (p. 123) Regent St. curves to the W. and then runs to the N.W. The curved portion is known as the *Quadrant*; both here and farther on Nash aimed at giving dignity to his new thoroughfare by treating each block of houses as one architectural whole, but the erection of a large number of inharmonious new buildings has spoiled the original effect. The arcades over the pavements were removed in 1848, and on the W. side of the Quadrant Nash's façade has been partly replaced by the frontage of the Piccadilly Hotel (Pl. B 38, I; p. 124), designed by Norman Shaw.

Through Brewer St., on the right, at the end of the Quadrant, or through Beak St., a little farther on, we may make our way to *Golden Square* (Pl. B 33, II), once fashionable, but now a centre of the woollen cloth trade, with a statue, by Van Nost, of George II. in antique costume, brought from Canons (p. 171). Angelica Kauffmann lived at No. 16 (S. side) in 1767, Cardinal Wiseman at No. 35 (N. side), but both houses have been rebuilt. A tablet on No. 31 commemorates the fact that John Hunter, the surgeon, lived there in 1763-70. It was in Golden Square that De Quincey bade farewell to Ann; Matthew Bramble (in 'Humphry Clinker') had lodgings here; here Esmond visited Major-General Webb; and here Ralph Nickleby had his house (said to be No. 6). The Kenwigs lived in Carnaby St., off Beak Street.

Farther on in Regent St., on the W. side, Conduit St. and Maddox St., with many fashionable milliners and tailors, lead to New Bond St. (p. 127). No. 9 Conduit St. is the *Royal Institute of British Architects*; No. 37 was the house of George Canning

(tablet). — In Argyll Place, farther on, to the right, Mme. de Staël lodged during her stay in London ; and at No. 8 James Northcote, the painter, lived for over 30 years till his death in 1831. Argyll Place leads to the broad Great Marlborough St., in an industrial quarter. At No. 54 (tablet) Mrs. Siddons once lived (c. 1790–1803).

From the W. side of Regent St., Hanover St. and Princes St. both lead to **Hanover Square** (Pl. B 33, II), dating from the beginning of the 18th cent., but now almost entirely rebuilt. No. 18 is the *Oriental Club*; and Talleyrand, when ambassador to England in 1835, occupied No. 21. At No. 20 is the office of the *Psychical Research Society*. At the S. end of the garden is a bronze statue of *William Pitt* (1759–1806), by Chantrey (1831). In George St., which runs to the S., is *St. George's, Hanover Square* (Pl. B 33, II), famous for its fashionable marriages. The church, which has a good Corinthian portico in the style of its period, was built in 1713–24 by James, a pupil of Gibbs. The altarpiece is a Last Supper by Thornhill, and three of the E. windows contain good stained glass from Malines, dating from 1520 and placed here in 1843 ; the subject (Tree of Jesse) has been rearranged (central window damaged by a suffragette bomb in 1914). The registers contain entries of the marriages of Sir Wm. Hamilton and Emma Lyon (1791), Lola Montez and G. T. Heald (1849), 'George Eliot' and Mr. J. W. Cross (1880), Mr. Theodore Roosevelt and Miss Edith Carow (1886), and the Rt. Hon. H. H. Asquith and Miss Margaret Tennant (1894). — Hawthorne lodged with his family at 24 George St. in 1855.

Regent St. now crosses *Oxford Circus* (p. 161). On the left (Nos. 307–311) is the *Polytechnic Young Men's Christian Institute* (Pl. B 33, II), founded in 1882 and rebuilt in 1911. This flourishing institution, with various branches for the mental, moral, and physical development of young men and women, has about 15,000 members and students. In the street in front a bronze group by Sir George Frampton (1906) commemorates its founder, *Quintin Hogg* (1845–1903). — Margaret St. and, farther on, Cavendish St. lead to the W. from Regent St. to Cavendish Square (p. 161).

The line of Regent St. is continued to the N. by the curving *Langham Place* (Pl. B 33, II), passing *St. George's Hall* (p. 34) and *Queen's Hall* (p. 36), the leading concert-hall of London, on the right, and the Langham Hotel (p. 15) on the left. At the curve of the street rise the tower and needle-like spire of *All Souls' Church*, built by Nash in 1822–24 and almost detached from the church in order to close the vista up Regent Street. Langham Place is continued to Regent's Park by *Portland Place* (Pl. R 36, II), one of the broadest streets in London, containing the *Chinese* (No. 49) and the *Swedish* (No. 73) Legations, and the *Turkish Embassy* (No. 69). Marylebone Road and Regent's Park, see pp. 173, 174.

This N. part of Regent St. bounds the district of Marylebone, to the W.; while a somewhat uninteresting region extends to the E., intersected by Great Portland St. (p. 161), to Tottenham Court Road (p. 179). Margaret St. runs E. to *All Saints' Church* (Pl. B 33, II), a remarkable and lofty brick building by Butterfield (1859), with a fine spire, noted as the pioneer church of the ritualistic movement. The interior is richly adorned with wall-paintings by Wm. Dyce (d. 1864) and with polychrome brick and alabaster. Good music. — Mortimer St. leads from Regent St. to the *Middlesex Hospital*, which looks down Berners St. to Oxford St. Nollekens, the sculptor, died at Nos. 44 and 45 Mortimer St. (then one house) in 1823. Behind the hospital is Foley St., at No. 33 in which Sir Edwin Landseer lived till 1825. — As we approach Tottenham Court Road, we reach one of the foreign quarters of London (a continuation of Soho on the S.), with many Belgians and Swiss. In Charlotte St. is the *Scala Theatre* (Pl. R 40, II; p. 33), while No. 76 was occupied by Constable from 1812 till his death in 1837 (tablet). Farther to the N. is *Fitzroy Square* (Pl. R 36, II), once a leading artists' quarter. Col. Newcome and his friend Thomas Binney set up house here. At No. 7 Buckingham St. Flaxman lived from 1796 till his death in 1826 (tablet). At No. 8 Buckingham Place Samuel Morse, the American pioneer of electric telegraphy, and C. R. Leslie, the Philadelphian artist, had rooms in 1811.

To the E. of the main part of Regent St. lies **Soho** (Pl. B 33, 37, II, III), a congested district of narrow streets, dating from the end of the 17th cent., but much altered by the construction of Shaftesbury Avenue and Charing Cross Road in 1886-87.

Extending on the N. to Oxford St. and on the S. to Leicester Square, this region has been a foreign quarter of London ever since the revocation of the Edict of Nantes in 1685 sent thousands of French refugees across the Channel. The foreign residents here are mainly French, though there are also many Italians and Swiss; and in several of the streets not only is French a common language but the shops and small restaurants present quite a foreign air. Of late years the inexpensive restaurants of Soho have enjoyed an extraordinary vogue, and this fact seems to have somewhat modified the previously exclusive foreign air of the district. Recently Soho has become also the centre of the film industry.

From Piccadilly Circus (p. 123) Coventry St., with the *Prince of Wales's Theatre*, runs E. to Leicester Square and is continued thence by Cranbourn St., with *Daly's Theatre* and the *Hippodrome*, to Charing Cross Road (p. 65).

**Leicester Square** (Pl. B 38, 37, III), built on Leicester Fields in the latter half of the 17th cent., is named from Leicester House (c. 1630-1790), which stood on the N. side, next door to Savile House, both of which have disappeared. In the centre of the gardens, once a resort of duellists, is a statue of Shakespeare, by Fontana (1874), a copy of that in Westminster Abbey, and at the four corners are busts of distinguished residents: Newton (by W. A. Marshall), Hogarth (by Durham), Reynolds (by Weekes), and John Hunter (by Woolner). On the N. side is the *Empire Music Hall*; on the E. side, the Saracenic façade of the *Alhambra Music Hall*.

Pennant calls Leicester Square "the pouting-place of princes" because George II. (then Prince of Wales), after quarrelling with his father in 1718, removed to Leicester House, as did his son Frederick, another Prince of Wales, in 1741 for a similar reason. Frederick died at Leicester

House in 1751 and his widow continued to reside there until her removal to Carlton House in 1766. — From 1753 until his death in 1764 Hogarth had his town-house at the S.E. corner of the square (No. 30 ; tablet), now *Archbishop Tenison's School*. In his youth he was apprenticed to a goldsmith in Cranbourn St. At No. 29 Leicester Square John Hunter built a museum for the famous Hunterian collection, now at the College of Surgeons (p. 211). Sir Joshua Reynolds lived at No. 47, on the W. side (now Puttick and Simpson's), from 1760 till his death in 1792 (tablet) ; the studio has vanished, but the balustrade of the fine staircase and the upper rooms are little changed. Speaker Onslow lived in this square before removing to Soho Square (p. 168) ; Swift had rooms here in 1711, Mrs. Inchbald before 1803.

In St. Martin's St., leading out of the square on the S. side, stood the house occupied by Sir Isaac Newton (1710–27) and Dr. Burney (1774–94 ; p. 153). Here Fanny Burney wrote 'Evelina.' This house was carefully taken down in 1913 and removed to Hitchin, to await re-erection. Adjacent, until 1913, stood *Orange Street Chapel*, founded by the Huguenots in 1688.

**Shaftesbury Avenue** (Pl. B 37, III), likewise beginning at Piccadilly Circus, runs diagonally to the N.E. through the S. part of Soho, crossing Cambridge Circus and joining New Oxford St. near High Holborn (p. 163). This broad thoroughfare, which opened up a much-needed route through a very poor neighbourhood, contains the *Lyric*, *Apollo*, *Globe*, *Queen's*, and *Shaftesbury Theatres* in its S. half. In Cambridge Circus, where Charing Cross Road is crossed, is the *Palace Music Hall* ; and in West St., leading to the S.E. from the Circus, are the *Ambassadors* and *St. Martin's Theatres*. Farther on Shaftesbury Avenue passes the *French Hospital*, and near its end is the *Princes Theatre*.

The characteristic Soho streets running N. from Shaftesbury Avenue are not in themselves attractive, apart from their foreign elements and their historical associations. *Wardour Street* (Pl. B 37, III, II), once noted for its spurious antiques, extends from Coventry St. to Oxford St. The *Royal Society of Musicians*, at 12 Lisle St., the first turning on the right, contains portraits and mementoes of famous musicians. At No. 43 Gerrard St., the next turning on the right, Dryden lived from 1686 till his death in 1700 (tablet) ; No. 37 (now a restaurant ; tablet) was occupied by Edmund Burke in 1787. It was at the 'Turk's Head' in Gerrard St., a tavern closed in 1783, that Dr. Johnson and Sir Joshua Reynolds founded in 1764 their famous 'Literary Club,' which exists to the present day, though it meets to dine elsewhere. Farther on in Wardour St., to the N. of Shaftesbury Avenue, is the church of *St. Anne* (Pl. B 37, III), a plain church dating from 1685, with a curious tower of about 1802 ; it is noted for its music. In the churchyard (now a recreation-ground), against the W. end of the church, are the monuments of William Hazlitt (1778–1830) and Theodore, King of Corsica (d. 1756), the latter with an inscription by Horace Walpole. Theodore died at a tailor's in Great Chapel St. To the E. of Wardour St., farther on, is *Broad Street* (Pl. B 37, 33, II), at No. 28 in which William Blake was born in 1757 and lived till

1771 and again from 1778 till his marriage in 1782 (tablet); at 15 Poland St., to the N., Shelley lodged in 1811, and Flaxman lived at No. 27 in 1780-82.

In *Dean Street* (Pl. B 37, III), parallel with Wardour St., is the *Royalty Theatre*, enlarged from Miss Kelly's little theatre. Sir James Thornhill, the painter, Hogarth's father-in-law, lived at No. 75 (next door). — In *Frith Street* Sir Samuel Romilly was born in 1757 and Mrs. Inchbald lived. Hazlitt died at No. 6 in 1830 (tablet); Mozart lodged at No. 51, in 1763, when a boy. — *Greek Street* is named after a colony of Greeks, whose church was in Charing Cross Road (see below). Nos. 12 and 13 were Wedgwood's show-rooms from 1774 onwards. Douglas Jerrold was born in Greek St. in 1803. At No. 61 (then 58) the young Thomas de Quincey (1785-1859) found a chilly nightly asylum in 1802 in the house of a friendly attorney (tablet). Manette St., entered by an archway in Greek St., reminds us that Dickens places the London abode of Dr. Manette, in his 'Tale of Two Cities,' in Soho.

Both Frith St. and Greek St. lead N. to **Soho Square** (Pl. B 37, III), once a highly fashionable abode. On the S. side is the *Hospital for Women*, established in 1842, removed hither in 1851, and recently rebuilt. On the E. side is *St. Patrick's Church* (Rom. Cath.), opened in 1793, a red-brick Renaissance structure by Kelly, with a corner campanile 125 ft. high. It occupies the site of Carlisle House, famous for the assembly-rooms of Mrs. Teresa Cornelys (c. 1760-72). On the N. side of the square is a *French Protestant Church*, opened in 1893, with an attractive terracotta façade by Sir Aston Webb; it replaced Soho Academy, a school at which Theodore Hook and Turner were pupils.

Soho Square dates from 1681. The Duke of Monmouth had a mansion here on the S. side, and at the battle of Sedgemoor (1685) chose 'Soho' as his watchword. In the next century the square was one of the most fashionable addresses in London, and was a favourite residence of ambassadors. Sir Roger de Coverley had his town-quarters here (comp. p. 196). Sir Joseph Banks came to live in 1777 at No. 32 (tablet), where some good ceilings still remain. In No. 28 (c. 1773) are a ceiling by Flaxman and other 18th cent. details. Alderman Beckford lived at what is now the House of Charity, at the corner of Greek St., and the interior retains some interesting features. No. 20, now incorporated in Crosse & Blackwell's, has preserved its original façade by Colin Campbell. At one time it was the house of Earl Fauconberg, who married Cromwell's third daughter (p. 423), and from about 1753 to 1761 it was the residence of Arthur Onslow, Speaker of the House of Commons from 1728 till 1761 (tablet). It afterwards acquired an evil reputation as the 'White House,' an aristocratic haunt of vice.

Farther to the E. is the broad thoroughfare of *Charing Cross Road* (Pl. B 37, 38, III), which unites Trafalgar Square with Oxford St. (p. 162), at the foot of Tottenham Court Road. The S. portion of this street has already been described (p. 65). To the N. of Cambridge Circus (p. 167) is the church of *St. Mary the Virgin*, on the left, the nave of which, rebuilt in 1900, originally belonged to the first Greek church in London.

Inside, on the W. wall, is an old Greek inscription recording the fact that it was built for the Greek community in 1677. In 1682 the church was assigned to the French Huguenots. In 1822-49 it was in the hands of Dissenters, but since 1856 it has been Anglican. The present church was built in 1872-74. Oxford St., see Rte. 14.

## 16. EDGWARE ROAD. PADDINGTON. ST. JOHN'S WOOD.

STATIONS: *Paddington*, *Maida Vale*, and *Kilburn Park* on the Bakerloo Tube (Appx., p. 14); *Edgware Road* and *Praed Street* on the 'inner circle' of the Metropolitan Railway (Appx., p. 12), and *St. John's Wood Road*, *Marlborough Road*, and *Kilburn* on the St. John's Wood branch (Appx., p. 18); *Brondesbury* on the North London Railway (Appx., p. 17). *Paddington Terminus* of the G.W. Railway, see p. 5. — OMNIBUSES in Edgware Road, Nos. 1, 6, 7, 7A, 8, 16, 16A, 36; in St. John's Wood, Nos. 2, 13, 31, 36A, 48, 53; in Paddington, Nos. 7, 7A, 15, 18, 27, 36 (Appx.).

In the N.W. quarter of London covered by the present route the points of interest are somewhat far apart and the district does not repay minute exploration.

**Edgware Road** (Pl. B 25, 11, R 28, 24), which begins at the Marble Arch (p. 159), runs in a practically straight line to (7 m.) the village of Edgware, following the ancient Roman *Watling Street*. As far as (1 m.) the Regent's Canal (Pl. R 24; p. 302) its S. part is a busy street of shops, running between Tyburnia (p. 141) and Paddington on the W. and Marylebone (p. 173) on the E. Off Queen St. (Pl. B 25, 11), on the right, leads the narrow Horace St., once notorious as *Cato Street*, the meeting-place of the 'Cato Street Conspirators' (1820), whose object was the wholesale murder of the ministers of the Crown at a Cabinet dinner (comp. p. 293). G. F. Watts (1817-1904), the artist, was born in Queen Street. On the basement of No. 195 Edgware Road (at the corner of Star St.) is an ancient stone inscribed 'Half a mile from Tyburn Gate,' on approximately its original site. On the left Praed St. leads to **Paddington Station** (Pl. B 21; p. 5), the terminus of the G.W.R., and on the right Chapel St. to the *Edgware Road Station* of the Metropolitan Railway (Appx., p. 12) and to *Marylebone Station* (p. 174). — A few yards farther on Harrow Road diverges on the left. On the right is the *Edgware Road Station* of the Bakerloo Tube (Appx., p. 14). Continuation of Edgware Road, see p. 170.

**HARROW ROAD** (Pl. R 24-7) traverses an unattractive portion of **Paddington** (tramways to Harlesden, Cricklewood, and Wembley, Appx., Nos. 58r, 60r, 62r). A few minutes' walk from Edgware Road is *Paddington Green* (Pl. R 24), on which is a statue of *Mrs. Siddons* (1755-1831), by Chavalliaud,

after Reynolds's painting (p. 133). Mrs. Siddons is buried at the N. end of the churchyard (now a recreation ground) behind the adjoining church of *St. Mary* (1791), the successor of the church in which Hogarth was secretly married to Sir James Thornhill's daughter in 1729. About  $\frac{1}{4}$  m. farther on, on the right, is Warwick Crescent (Pl. R 24, 20), at No. 19 in which (tablet, but original house pulled down) Robert Browning lived from 1866 to 1887. About 3 m. from Edgware Road the Harrow Road skirts **Kensal Green Cemetery** (Pl. R 11, 7, 3), a public burial-ground of 70 acres, adjoined on the W. by the Roman Catholic Cemetery of *St. Mary's*. Many eminent persons are buried at Kensal Green, but the monuments are rarely artistic.

In the unconsecrated ground to the left of the main entrance *Robert Owen* (1771-1858), the socialist and philanthropist, lies near the S. side (pink obelisk). Close by is the *Reformers' Memorial*, to his comrades and followers. — From the entrance to the consecrated portion a main avenue leads straight to the chapel, while the N. avenue diverges on the right, the S. avenue on the left. In the last, about 170 yds. from the entrance, on the right, is the ivy-clad tomb of *William Makepeace Thackeray* (1811-63). The next tomb but one is that of *John Leech* (1817-64), the caricaturist. A little farther on a narrow path on the right leads back to the main avenue, passing (right) the tomb of the *Brunels* (p. 159), the engineers. In the main avenue, as we approach the chapel: on the right, *William Mulready* (1786-1863) and, behind, *John Phillip* (1817-67), the painters; then *Sir Wm. Molesworth* (1810-55), the politician (large mausoleum). From the elaborate monument to Ducrow, the circus-rider, on the main avenue, a path leads S. to the grave of *Thomas Hood* (1798-1845; large bust), nearly opposite which is that of *M. W. Balfe* (1808-70), the composer. Farther to the W. in the main avenue, a bust marks the grave of *George Cruikshank* (1792-1878), the artist. Near the N.W. corner of the chapel rest the novelists *Wilkie Collins* (1824-89) and *Anthony Trollope* (1815-82). Following the avenue leading to the S. from the chapel-entrance and then the right branch at the fork we reach the grave of *Leigh Hunt* (1784-1859). In this cemetery rest also *Sydney Smith* (1771-1845), *Shirley Brooks* (1816-74), editor of '*Punch*,' *Sir John Ross* (1777-1856), the Arctic explorer, *Charles Kemble* (1775-1854) and *Charles Mathews* (1776-1835), the actors, and *Dr. J. Beattie Crozier* (1849-1921), the Canadian philosopher.

Harrow Road goes on viâ *Harlesden*, in which is *Willesden Junction*, an important station on the L. & N.W. Railway (comp. Appx., pp. 17, 14). — About 1 m. N. of this station is the old *Church* of Willesden, with a few brasses. In the churchyard, near the N.W. corner of the church, is the grave of *Charles Reade* (1814-84), the novelist and playwright.

For about a mile beyond the Regent's Canal the EDGWARE ROAD is known as MAIDA VALE (Pl. R 23, 19, 18), and is flanked on either side by pleasant dwellings. The name recalls the battle of Maida, by which the British under Sir John Stuart expelled the French from Calabria in 1806. On the right extends *St. John's Wood* (p. 171) and on the left lies the district known as *Kilburn Park*, through which runs the extension of the Bakerloo Tube (Appx., p. 14). In *Warrington Crescent* (Pl. R 20, 19) four four-story houses were



demolished by a single bomb on March 7th, 1918. *Kilburn Priory* (Pl. R 18), a short street at the N. end of Maida Vale, preserves the memory of a nunnery which existed until 1536. The main thoroughfare, known for the next mile as *Kilburn High Road* (Pl. R 18, 13), is once more lined with shops, and intersects the line of three railways. It then ascends *Shoot-Up Hill*, and at *Cricklewood* (Pl. Y 7, 11), 4 m. from the Marble Arch, resumes its original name of Edgware Road.

Tramways run from Cricklewood straight on to Hendon, Edgware, and Canons Park (for Stanmore); to the right to Hampstead Heath, Golder's Green, and Finchley; and to the left to Willesden Green, Harlesden, and Paddington or Acton (comp. the Appx., pp. 9, 10). Canons Park preserves the memory of *Canons*, a palatial mansion built c. 1712 by the first Duke of Chandos, the patron of Handel, and pulled down in 1747.

Beyond Cricklewood Edgware Road is skirted by the Midland Railway on the right. To the left Dollis Hill Lane leads to *Gladstone Park* (Pl. Y 3; 96 acres), formerly the grounds of Dollis Hill House, where Gladstone often visited the Earl of Aberdeen. We then pass the *Brent Reservoir* (Pl. Y 1; partly drained), formed in 1838 to supply the Regent's Canal and known as the *Welsh Harp*, from the inn close by. About 1 m. beyond the village of *West Hendon* (3 m. from Cricklewood) the road passes the end of *Colin Dale Avenue*, which leads to the *London Aerodrome* (p. 35). Adjacent are the building where periodicals are stored for the British Museum, and the *London Country Club* (p. 46), with tennis courts, golf course, etc.

The old village of *Hendon* lies 1 m. to the N.E. of West Hendon, at which is Hendon Station (Midland Railway). The picturesque churchyard commands a fine view. Omnibuses run viâ Golder's Green (to the S.E.) and Finchley Road to London. — The imposing Georgian mansion known as *Hendon Hall* (now a hotel; p. 16) was purchased by David Garrick in 1756 and still retains some relics dating from his residence there. *Brent Bridge House* is another hotel.

The attractive residential district of **St. John's Wood** (Pl. R 22, 23, 26), extending E. from Maida Vale (p. 170) to Primrose Hill (p. 179), has been a favourite quarter with artists and Bohemians ever since it was first built early in the 19th cent., but it has also many other interesting associations. As its name implies, it was once a wooded district belonging to the Knights of St. John. It is conveniently reached by railway from Baker Street Station (see Appx., p. 18) or by omnibus (see p. 169). Comp. *A. M. Eyre's* 'St. John's Wood' (1913).

*St. John's Wood Road Station* (Pl. R 27) stands at the junction of several thoroughfares, quite close to Regent's Park (p. 174). Nearly opposite is the old church of *St. John*, in which Joanna Southcott (1750–1814) is buried (under the name of Goddard). To the S., on ground now occupied by the Great Central Railway, was the house (The Priory, No. 21 North Bank) in which George Eliot and G. H. Lewes lived from 1863 until the death of the latter in 1878. No. 16 Blandford Square, their previous abode, in which 'Romola' and 'Felix Holt' were written, was likewise removed to make way for the Marylebone terminus of the same railway (comp. p. 174). *St. John's Wood Road* (Pl. R 27, 23) runs S.W. from the station to Maida Vale (p. 170). A group of industrial

buildings in this street stands on the site of the house (No. 18) in which Sir Edwin Landseer (1802-73) spent the last fifty years of his life. On the opposite side of the road is **Lord's Cricket Ground** (Pl. R 27, 23), the property of the Marylebone Cricket Club (the 'M.C.C.') and the headquarters of the English national game.

The cricket-ground was opened here in 1814 by Thomas Lord, who had been driven from two earlier sites by rising rents; on each occasion, however, he brought the original turf with him. The club has much extended the original limits of the ground and has amply provided it with stands for spectators, refreshment-rooms, telegraph and telephone offices, etc. A visit to an important match at 'Lord's' is an event in the life of any lover of the game (comp. p. 39).

Off *Grove End Road* (Pl. R 23), leading N. from St. John's Wood Road, open, on the left, *Melina Place*, a cul-de-sac in which Phil May (1864-1903) lived, and, on the right, *Elm Tree Road*, at No. 17 in which Thomas Hood wrote the 'Song of the Shirt.' At the junction of *Grove End Road* and *Abbey Road* is a memorial to *Onslow Ford* (1852-1901), the sculptor; the bronze *Muse* is a replica from his *Shelley Memorial* at Oxford; the portrait of Ford is by H. C. Lucchesi. No. 1 *Abbey Road*, on the left, was the residence of John MacWhirter (1839-1911). At No. 34 *Grove End Road*, almost opposite, is a house once occupied by Tissot, the painter, and afterwards by Sir Laurence Alma-Tadema (1836-1912), who beautified it with a series of panels by eminent artists and many other works of art. At No. 28 *Finchley Road*, about 3 min. to the N., beyond *Marlborough Road Station* (Pl. R 22; Appx., p. 18), Thomas Hood died in 1845 (tablet). It is now occupied by the *St. John's Wood Art Club*.

From this station we may regain *Maida Vale* via *Marlborough Road* (to the S.W.) and its continuation *Marlborough Place*, which debouches in *Hamilton Terrace* (Pl. R 18, 23), a broad street of villas, parallel with *Maida Vale*. *Huxley* lived at No. 4 *Marlborough Place* (tablet) from 1872 to 1890; and Sir George Macfarren (1813-87), the composer, resided at No. 7 *Hamilton Terrace*.

From *Marlborough Road Station* *Queen's Road* leads N.E. to *Avenue Road* (Pl. R 21, 26), at No. 20 in which ('The Poplars') is the **\*Mond Collection** of about 100 paintings, almost entirely of the Italian Renaissance, several of which possess a world-wide fame. The collection was formed by Dr. Ludwig Mond (d. 1909), the distinguished chemist, who directed in his will that a proportion of it should eventually pass into the possession of the nation. Visitors are not at present admitted. — Herbert Spencer (1820-1903) lived successively at 7 *Marlborough Gns.*, 13 *Loudoun Road*, and 64 *Avenue Road*, all in this neighbourhood.

## 17. MARYLEBONE. REGENT'S PARK. ZOOLOGICAL GARDENS.

STATIONS: *Baker Street*, *Great Portland Street*, and *St. John's Wood Road* on the Metropolitan Railway (Appx., pp. 12, 18); *Baker Street*, *Regent's Park*, and *Marylebone* on the Bakerloo Tube (Appx., p. 14). *Marylebone Station* of the G.C.R., see p. 5. — OMNIBUSES along Oxford St., see p. 159; along Baker St., Nos. 2, 13, 23, 30, 36A, 48, 53; along Marylebone Road, Nos. 1, 18, 27, 30 (see Appx.); for the Zoo, see p. 176.

The mainly residential district between Oxford St. (p. 160) and Regent's Park (p. 174) is included in the parish of St. Marylebone, but in ordinary usage the name **Marylebone** is more commonly applied to the N. parts of the district, in the neighbourhood of Marylebone Road (see below). The name is derived by some from the church of 'St. Mary on the bourne,' or stream, i.e. Tyburn. The manor at one time belonged to Robert Harley, Earl of Oxford and Mortimer, the noted book-collector (d. 1724), after whom Oxford St., Mortimer St., and Harley St. are named.

The main thoroughfare from S. to N. is BAKER STREET (Pl. B 29, R 32, II), the continuation of Orchard St. beyond Portman Square (comp. p. 160), a well-built street, somewhat unfeelingly used by Thackeray as a synonym for dull respectability. Bulwer Lytton, the novelist, was born at No. 31 (tablet) in 1803. Lady Hester Stanhope kept house for her uncle, William Pitt, in 1802-4 at No. 14 York Place, as the N. end of the street was called. 'Sherlock Holmes' also had his rooms in Baker St. At No. 58, now the *Portman Rooms*, was formerly 'Mme. Tussaud's' (comp. p. 174). — To the E. of Baker St. lies *Manchester Square* (Pl. B 29, II), built about 1770-88, in which is *Hertford House*, containing the **Wallace Collection** (Rte. 45). On the N. side of Hertford House is George St., with the large Roman Catholic church known as *St. James's*, *Spanish Place*, from its predecessor in the neighbouring Spanish Place. The church, which is built in a Spanish style, contains a window dedicated to St. Michael, patron saint of airmen, with a picture of an aeroplane. Michael Faraday (1791-1867), the great chemist, was apprenticed in 1812 to a bookseller at No. 48 (formerly No. 2) Blandford St. (tablet). Farther E. lies the medical quarter described at p. 161.

Baker St. ends on the N. at *Baker Street Station* (Pl. R 32, II; Appx., p. 12) in Marylebone Road, whence Upper Baker St. goes on to the Clarence Gate of Regent's Park (p. 174), passing the site of the house (No. 27; rebuilt in 1905) in which Mrs. Siddons died in 1831. **Marylebone Road** (Pl. R 28, 32, II) extends from Edgware Road (p. 169), on the W., to Great Portland St. (p. 161), on the E. In this road, to the W. of Baker St., a fine new *Town Hall* for Marylebone has been built (1916) at the corner of Gloucester Place, and a little farther on, on the

opposite side, is the *Hotel Great Central* (p. 15), with the large **Marylebone Station** of the G.C.R. (Pl. R 28, II ; p. 5) behind it. — In Marylebone Road, to the E. of Baker St. Station, is the large brick building occupied by *Mme. Tussaud's Wax-works* (p. 34).

Madame Marie Tussaud (1760–1850), a Swiss, practised the art of wax-modelling upon the victims of the Terror in Paris, and came to England in 1802, when her earliest 'museum' was opened in the Strand.

York Gate, on the left, leads to Regent's Park (see below). Opposite is the parish church of *St. Marylebone* (Pl. R 32, II), built by Hardwick in 1813–17 in the classic style. In this church Robert Browning was married in 1846 (comp. p. 161), and it is identified as the church in which Paul Dombey was christened and Mr. Dombey married. The interior was refitted in 1884.

In High St., Marylebone (a crooked relic of the old village), behind the church, is the old parish church, an insignificant building, now the *Parish Chapel*. It was rebuilt in 1741 on the site of a 15th cent. church, in which Francis Bacon was married (1606) and which is figured in Hogarth's engraving of the *Rake's Marriage*. Lord Byron (1788) and Nelson's daughter Horatia (1801) were baptized in this church; Sheridan was here married to Miss Linley (1773); and in the churchyard are buried Hoyle, the authority on whist (d. 1769), Allan Ramsay, the painter (d. 1784), and Charles and Samuel Wesley (d. 1788 and 1837).

At the N. end of High St. is Devonshire Terrace, with the house (No. 1; tablet) in which Dickens lived from 1839 to 1851, the period of 'The Old Curiosity Shop,' 'Barnaby Rudge,' 'Martin Chuzzlewit,' 'Dombey and Son,' and 'David Copperfield.' Many of the scenes and characters in 'Dombey and Son' were taken from this locality (comp. above). Longfellow visited Dickens here in 1841. Opposite is the new building of the *Royal Academy of Music* (Pl. R 32, II), founded in 1822.

To the S. of this point, on the site of Beaumont St. and Devonshire Place, lay *Marylebone Gardens*, a favourite pleasure-resort from about 1668 to 1778. At No. 4 Beaumont St. J. R. Green lived in 1869–76 and wrote his 'Short History.' — Close by, at Nos. 33–34 Devonshire St., is the **DOMESTIC SCIENCE MUSEUM** of the Institute of Hygiene (open free daily 10–5, Sat. 9–1). It contains an interesting and useful exhibition of foods, clothing, domestic and medical appliances, toilet articles, etc., approved by the Institute.

**Regent's Park** (Pl. R 30, 31; closed at dusk), roughly circular in shape, has an area of 472 acres. It is the successor of Marylebone Park, a royal hunting-ground until Cromwell's day, and was laid out in its present style after 1812 by Nash, and named after the Prince Regent, who contemplated building a country-house here (comp. p. 163). It was not thrown open to the public until 1838. Near its outer edge the park is encircled by a carriage-road known as the *Outer Circle* (speed-limit for motors, 12 m. per hr.), the S. half of which is flanked by terraces of spacious houses in the classic style, by Nash (with the exception of Cornwall Terrace, which is by Decimus Burton). From S. to N., across the E. half of the park, runs the *Broad Walk* ( $\frac{3}{4}$  m.; for pedestrians only),

passing the Bandstand (music on Sun.) and leading straight to the Zoological Gardens (p. 176), in the N.E. portion of the park. In the S.W. portion is an artificial lake of 22 acres (rowing-boats for hire at the N.W. end). Through the N. portion of the park runs the Regent's Canal (p. 302). Near the S. end of the Broad Walk are beautifully kept flower-gardens, but the greater part of the park, though it includes also some fine trees, is a grassy expanse, devoted to cricket and other games. Waterfowl breed on the lake, many varieties of other wild birds frequent the park, and tame grey American squirrels (let loose from the Zoo) may be seen among the trees. — Temporary government offices occupy a considerable part of the park.

From York Gate (p. 174) on the S. a road leads to the N. to the drive known as the Inner Circle. On the right, beyond the bridge, are the grounds of the *Royal Taxophilite Society*, with an Archers' Hall containing a collection of bows and arrows of various countries and periods. On the left is **Bedford College** (Pl. R 31), a School of London University (p. 147), founded (in Bedford Square) in 1849 by Mrs. E. J. Reid to provide for women a liberal education in secular subjects. The spacious new buildings, in grounds of 8 acres, to which the College removed from Baker St. in 1913, were designed by Basil Champneys, the library by S. R. J. Smith. There is accommodation for 500 students, of whom 90 may be resident, and the teaching-staff numbers about 60. — The Inner Circle encloses the **Royal Botanic Gardens** (Pl. R 31), leased by the Crown in 1840 to the Royal Botanic Society (incorporated in 1839). The gardens (18 acres) include large palm-houses and a water-lily house. In summer flower-shows, theatrical garden-parties, and other entertainments are held here. Apart from these the gardens are open on week-days from 9, on Sun. from 10.30 till sunset (adm. 1/ on Mon. and Sat.; other days by member's order only). Military band occasionally.

Within the precincts of Regent's Park lie not only the Zoological Gardens (p. 176), but also several private or semi-private buildings.

On the W. side, near Hanover Gate (which is 4 min. to the S.E. of St. John's Wood Road Station), is *St. Dunstan's Lodge*, designed in 1830 by Decimus Burton for the profligate Marquis of Hertford, and now occupied by *St. Dunstan's Hostel for Blinded Sailors and Soldiers* (to be moved shortly to St. John's Lodge). On the house is the old clock (1671) from St. Dunstan's Church (p. 199), with two 'smite-the-clock' figures, purchased in 1832 by the Marquis of Hertford, who used to admire it when a child. The figures below, representing King Lud and his sons, originally stood on the old Lugdate (comp. p. 199). — Farther N. is *Regent's Park College* or *Baptist Training College*, founded in 1810 and established here in 1856 (comp. p. 148). From the North Gate, opposite, Avenue Road (p. 172) runs to Swiss Cottage (p. 434). — On the E. side of the park is *St. Katherine's Royal Hospital*, originally founded near the Tower in 1148 by Queen Matilda and removed hither in 1829, when the St. Katherine Docks (p. 304) were excavated. In 1261 Queen Eleanor, wife of Henry III., took the wardenship into her own hands and reserved

the patronage for ever for the Queens of England. The chapel (open on week-days 8-1) contains a fine monument to the Duke of Exeter (1447), \*Stalls and other woodcarvings of the 14th cent., and a wooden pulpit, presented in 1621 by Sir Julius Cæsar—all brought from the old chapel. The foundation, which consisted of a master, three brethren, and three sisters, was abolished in 1914, and the funds (£10,000 a year) are now used for infant welfare and other social work near the docks. — The *West End Hospital*, in the park opposite, was originally the master's lodge.

The **\*\*Zoological Gardens** (Pl. R 30), officially the *Gardens of the Zoological Society of London* and familiarly known as 'the Zoo,' were first opened to the public in 1828. Situated at the N. end of Regent's Park, they are bounded on the N. by Albert Road and on the E. by the Broad Walk, while they are intersected by the Regent's Canal and by the Outer Circle. The three divisions thus formed, known as the North Garden, the Middle Garden, and the South Garden, are united by two bridges over the canal and by two tunnels beneath the roadway. There are three entrances to the gardens: the Main Entrance in the Outer Circle, the North Entrance in Albert Road, and the South Entrance in the Broad Walk.

The Zoological Gardens are most conveniently reached by taxi. The Main Entrance is  $\frac{1}{2}$  m. from *St. John's Wood Road* (Metropolitan) and *Chalk Farm* (Hampstead Tube) and 1 m. from *Regent's Park* (Bakerloo Tube). The N. Entrance (omn. No. 36A) is  $\frac{1}{2}$  m. from *Chalk Farm* and  $\frac{1}{2}$  m. from *St. John's Wood Road*. The S. Entrance is  $\frac{1}{2}$  m. from *Great Portland Street* (Metropolitan) and *Regent's Park* (Bakerloo Tube),  $\frac{1}{2}$  m. from *Camden Town* (Hampstead Tube), and  $\frac{1}{4}$  m. from Gloucester Gate (omn. Nos. 3, 59, and 59A). Comp the Appx.

The Zoological Gardens, 34 acres in area, contain normally over 2500 animals, including about 580 mammals and 1650 birds. They are open from 9 a.m. till sunset. Adm. 1/, Mon. 6d., children (aged 2-12) always 6d. On Tues. (11 a.m.) and Thurs. (4.30 p.m.) in April, May, June, and October a guide-lecturer (Mr. E. Kay Robinson) starts from the Main Entrance. On Sat. in summer a band plays at 4 p.m. On Sundays Fellows of the Zoological Society and those provided with Fellows' orders alone are admitted. — Good official guide (1/; illus.) by Dr. P. Chalmers Mitchell, the secretary to the society. — Luncheons and teas are obtained, at moderate rates, at the pavilions numbered 8, 29, and 56. Public telephone in the porch of the Antelopes' House (Pl. 19); photographers' dark room in charge of the keeper of the Wolves' Den (Pl. 16). Bath-chairs at the main entrance, 2/6 per hr. — After 2.30 children may ride on an elephant (3d.), camel (2d.; 'Cubit' and 'Ginger'), or llama-drawn carriage (3d.; tickets at the kiosk, near Pl. 19). Irritating the animals and smoking in the houses are forbidden.

The FEEDING TIMES of the animals are as follows: Diving-birds (Pl. 55) at 12 and 5, pelicans (Pl. 26) at 2.30, otters (Pl. 34) and polar bears (Pl. 8) at 3, eagles (Pl. 42; except Wed.) at 3.30, lions and tigers (Pl. 17) at 4 (in winter, Nov.-Feb., at 3), sea-lions (Pl. 15) at 4.30 (winter 3.30), reptiles (Pl. 48) on Fridays at from 3 to 6.

The interest of a visit to the Zoo is, of course, enhanced by establishing tactful relations with the keepers (so far as their duties will allow), and

though food suitable for the animals is sold at the refreshment-bars, visitors will secure more amusement if they bring more tempting supplies with them. For the apes, monkeys, birds, and small animals soft fruit is recommended (cherries, currants, plums, tomatoes, grapes, bananas); young green peas, French beans, and raisins are also welcomed. Bears like carrots, fruit, and especially anything sweet, such as golden syrup or sweetened condensed milk (the keepers will assist in feeding). A coat (Pl. 75 or 38) is amusing if given scent on a small wisp of cotton-wool. The mongoose 'Jinny' (Pl. 75) loves eggs. Lemurs, New World monkeys, and birds greedily accept meal-worms (obtainable at any fish-tackle shop).

A complete tour of the gardens, a fatiguing enterprise, may be arranged by following the numbers on the Plan; in the following directions only the more popular exhibits are mentioned.

From the Main Entrance, in the *SOUTH GARDEN*, we may digress to the left to see the pelicans (Pl. 26), if it happens to be feeding-time (2.30 p.m.). Otherwise we take the main path, noticing (left) the drill and mandrill in cages at the entrance to the monkey-house. Beyond the tunnel entrance we may visit (r.) the *Western Aviary* (Pl. 4), which contains laughing kingfishers, bower-birds and weaver-birds (with their curious nests), talking mynahs, piping crows, red-headed cardinals, rare grey kagus, slender-necked sun-bitterns, etc.

We are now at the back of the *\*Mappin Terraces* (Pl. 8), built of reinforced concrete in 1913-14 (through the generosity of Mr. J. Newton Mappin), to exhibit animals in enclosures where ditches and undercut rockwork take the place of iron bars. We skirt the E. side, noticing the windows through which the polar bears may be seen swimming under water (most frequently c. 3 p.m.). At the lower end is a refreshment pavilion, in front of which is a pool with flamingoes. Beyond are fallow-deer; in the tier above, the bears' dens; higher still are the goat-hills, with ibexes, Barbary sheep, and mouflon. Among the bears are two fine *\*Polar Bears* ('Sam,' who rarely enters the water, and 'Barbara'); two black bears ('Teddy' and 'Dick'), regimental mascots brought by Canadian troops; another ('Winnie') brought from Canada by Princess Patricia; and several Himalayan, Russian, and Syrian bears. Most of them will beg for food and some sit up in very amusing attitudes. The keeper will afford closer views of the tamer bears, including not unfrequently the cubs of the Russian brown bears 'Nellie' and 'Bogie.'

To the E. of the terraces is the *Southern Aviary* (Pl. 9), containing gulls, herons, cormorants, and storks, and just beyond is the *\*Sea Lions' Pond* (Pl. 15), especially popular at feeding-time. The keeper will sometimes provide fish at other times also (fee). To the N. of this pond is the *Stork & Ostrich House* (Pl. 14), containing marabou storks (the long tail-coverts of which are the genuine marabou plumes), jabirus (with air-pouches in the neck), adjutant birds, secretary birds (which kill reptiles with their feet and knobbed wings), etc.

Close by (S.W.) is the *\*Ape House* (Pl. 13), with the anthropoid or man-like apes, protected by a glass screen from variations of temperature and from the risk of infection from visitors' colds. Access may sometimes be obtained to the inner corridor (fee). Here are four active gibbons, a six-year-old chimpanzee ('Percy'), the veteran chimpanzee 'Mick' (an inmate of the Zoo since 1898), and an orang-utan ('Sandy'), said to be the finest specimen in captivity. On the lower ground-floor are 'Sally,' a young and shy chimpanzee, another small chimpanzee added in 1921, and occasionally other new arrivals and temporary occupants. In a tree beside the E. end of the Ape House are the remains of a nest built by an orang-utan which broke loose in 1912. — To the N. of the Ape House is the *Summer Aviary* (Pl. 11), and beyond that is the populous *Monkey House* (Pl. 12), always a centre of attraction. To the E. of the latter is the *Small Bird House* (Pl. 20), with the *\*Birds-of-paradise*, finches, sunbirds, talking mynahs, tanagers, bulbuls, blue-birds, toucans, etc.

Still farther E. the old bear-pit has been transformed into a cage for three polar bears (Pl. 21); and beyond the terrace is a cage with two fine grizzly bears, which are fond of sweets of all kinds. Adjacent is the *Camel House* (Pl. 23), which is surmounted by a clock-tower. — We now pass to the E., across the open, to the *Diving Bird House* (Pl. 55), with a special exhibition arranged by the Salmon & Trout Association. Turning S., we next reach the outdoor cages of the Lion House, partly used for hyenas and bears. A tame gorilla is an occasional visitor here. We then enter the *\*Lion House* (Pl. 17), with 14 dens for lions, tigers, leopards, pumas, and jaguars (including a rare specimen of the black jaguar). In the centre of the N. wall is a bust of Sir T. Stamford Raffles, the first president of the Zoological Society.

In the extreme S.E. angle of the Gardens is the *\*Reptile House* (Pl. 48), containing crocodiles, alligators, geckos, salamanders, monitors, pythons, boas, vipers, turtles, etc. The keeper will sometimes admit visitors to the inner corridor, where the rattlesnakes may occasionally be heard and where close acquaintance may be made with the king snake, boa, and other harmless snakes, a young alligator, etc. One of the smaller exhibits in this house is the chameleon (feeding interesting). Adjacent is the *Tortoise House* (Pl. 49), with specimens of the giant tortoise (one over a century old), on which the keeper will allow small children to ride. Frogs and adders occupy Pl. 50 and 51.

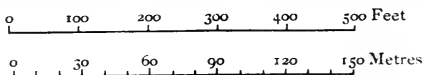
From the Reptile House we proceed N., passing the S. Entrance, to the *Birds of Prey Aviaries* (Pl. 42), with a fine collection of eagles, vultures, condors (one extraordinarily tame), hawks, kites, and falcons. Farther on are the *Raccoon Cages* (Pl. 41), with the wolverines or gluttons, a Tasmanian devil, and a young otter; and the *Small Cat House* (Pl. 38), containing caracals, genets, lynxes, and tayras, as well as such gentle animals as the cat-bear or panda, the kinkajou (with prehensile tail), the coati (comp. p. 177), and the fennec fox. The *Crescent Aviary* (Pl. 36), adjacent, contains a beautiful English jay. We next pass between the *Otter Pond* (Pl. 34) and the *Tunnel Pond* (Pl. 33), now occupied respectively by beaver-rats and penguins.

The old (or E.) tunnel (Pl. 59) leads hence to the right to the MIDDLE GARDEN. On the right are the *Kangaroo Sheds and Paddock* (Pl. 73), behind which are the Offices and Library (Pl. 74). On the left is the *Small Mammal House* (Pl. 75), with cages lighted from above, containing monkeys, lemurs, squirrels, mongooses ('Jinny'), etc. Here are the attractive little capuchin monkeys, a fine specimen of Humboldt's woolly monkey ('Peter'), a macaque ('Webby,' who salutes), and 'Daisy,' a Japanese ape bred in the gardens. In the same building is the *\*Caird Insect House* (Pl. 76), with vivaria and aquaria for moths and butterflies, stick and leaf insects, bird-eating spiders, beetles, snails, etc. — Outside are the *Coypu Pond* (Pl. 77), with the coypu, the 'giant rat' of travelling menageries, the *Porcupine Cages*, the *Beaver Pond* (Pl. 78; inmates fed at dusk), and a refreshment bar. The *Parrot House* (Pl. 81) contains an unrivalled collection of macaws, cockatoos (note the Black Banksian cockatoo), amazons, parrakeets, and lorries. Farther on is the *\*Elephant House* (Pl. 82), housing elephants ('Indirami' and 'Lucky'), rhinoceroses, and tapirs. The elephants' bath (generally c. 5 p.m.) in the pond behind is amusing. On the right is the large *Canal Bank Aviary* (Pl. 84), now occupied by monkeys. We pass the entrance to the new (W.) tunnel (Pl. 85) and visit in succession the *Hippopotamus House* (Pl. 86), with 'Diana,' the *Giraffe House* (Pl. 87), the *Wild Ass House* (Pl. 88), and the *Zebra House* (Pl. 89; zebra-donkey hybrid). We have now reached the extreme W. end of the Middle Garden, whence we pass by the canal-bridge to the—

NORTH GARDEN. Here, turning to the right, we pass the *Lemur House* (Pl. 69), containing small monkeys, hunting-dogs, and a young orang-utan. The *Pheasantry* (Pl. 68) shows beautiful specimens of Golden and Amherst's pheasants, the Silver pheasant (embroidered as a badge on the robes of mandarins), and the rare Fireback pheasant. Beyond the *Owl Aviary* (Pl. 67) is the *Small Rodent House* (Pl. 66), in which may be seen the *\*Three-toed Echidna*, or porcupine ant-eater from New Guinea, an egg-laying mammal of the lowest type. A case



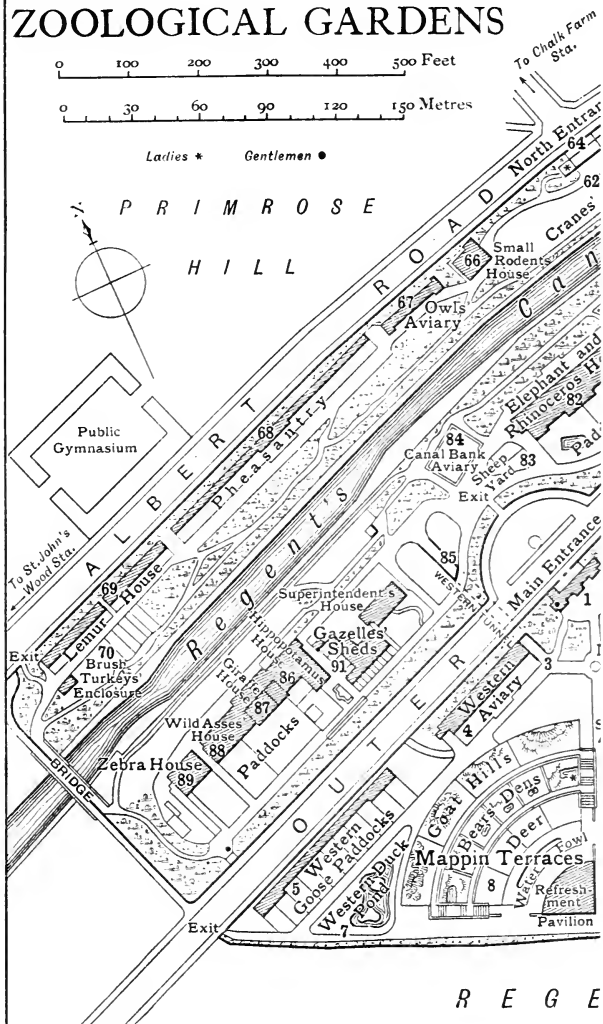
# ZOOLOGICAL GARDENS



Ladies \*      Gentlemen •

P R I M R O S E

H I L L



R E G E

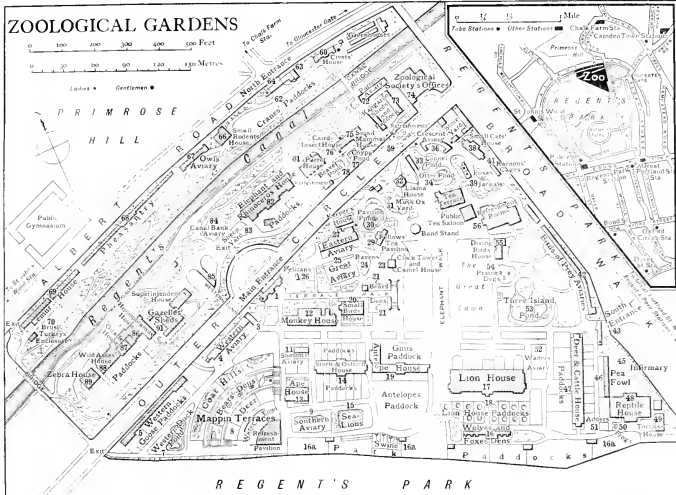
# ZOOLOGICAL GARDENS

0 100 200 300 400 500 Feet

0 30 60 90 120 150 Metres

Ladies • Gentlemen •

PRIMROSE  
HILL



REGENT'S PARK

contains a happy family of three agoutis, and two engaging squirrel-monkeys. We next reach the *Crane Paddocks* (Pl. 62) and the North Entrance (Pl. 64), where taxis are usually in waiting.

To regain the Main Entrance we go on, past the *Civet House* (Pl. 60), cross the canal, and pass through the E. tunnel (Pl. 59). We then turn to the right, and walk past the *Llama House* (Pl. 32), the Eastern Aviary (Pl. 27; with hornbills), and the *Pelican Enclosure* (Pl. 26).

To the N. of Regent's Park, separated from the Zoological Gardens by Albert Road, rises **Primrose Hill** (Pl. R 30), 219 ft. high, in the centre of a public park of 61 acres. The top of the hill (view-indicator) commands a fine survey over London, from Harrow Church on the N.W. to the Crystal Palace on the S.E. To the N. of Primrose Hill we reach *South Hampstead* (p. 434); to the W. of it is *St. John's Wood* (p. 171).

## 18. BLOOMSBURY AND DISTRICTS TO THE NORTH.

### Hampstead Road. Euston Road. Gray's Inn Road.

**STATIONS:** *Tottenham Court Road* and *British Museum* on the Central London Railway (Appx., p. 13). From S. to N. this region is traversed by the Hampstead Tube (Appx., p. 14), with the stations of *Tottenham Court Road*, *Goodge Street*, *Warren Street*, and *Euston*, and by the Piccadilly Tube (Appx., p. 15), with the stations of *Holborn*, *Russell Square*, and *King's Cross*. *Euston Square Station* on the Metropolitan Railway, see Appx., p. 12; *Euston* and *King's Cross* on the City & S. London Tube, Appx., p. 16. — **OMNIBUSES** in Tottenham Court Road, Nos. 1, 14, 20, 24, 29, 73; in Southampton Row, Nos. 44, 68, 77; in Theobald's Road, Nos. 19, 38; in Euston Road, Nos. 14, 18, 30, 44, 73, 77 (see Appx.).

To the N. of New Oxford St. and High Holborn (p. 163), and bounded on the W. by Tottenham Court Road and on the E. by Gray's Inn Road, lies the district of **Bloomsbury**, a region of formal streets and many squares, dating mainly from the 18th and early 19th centuries. At one time a fashionable and even aristocratic quarter, about a century ago it was the characteristic abode of commercial opulence, when the Osbornes and Sedleys of Thackeray's 'Vanity Fair' occupied houses in Russell Square. In Bloomsbury are many lodging-houses and private hotels, much patronized by visitors to London, especially by those who desire to be near the British Museum in its S.W. corner. Its literary and historical associations are many.

**TOTTENHAM COURT ROAD** (Pl. B 37, R 40, 36, III, II), which skirts Bloomsbury on the W., is a long, bustling, and somewhat Philistine street, noted for its furniture-dealers and traversed by continuous omnibuses. Here, and in the humbler side streets, George Gissing places the scenes of his 'New Grub Street.' At the corner of Great Russell St., the first turning on the right, rises the large building (by Rowland Plumbe) of the *London Central Young Men's Christian Association* (comp. p. 182), erected as the successor of Exeter Hall, in the Strand (p. 193), with ample club and residential accommodation, a business-college, a hall for meetings (*St. George's Hall*),



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and a restaurant (open to the public). Since 1915 this building has contained the headquarters of the association for the whole British Empire. During the War the Y.M.C.A. rendered magnificent national service by providing innumerable recreation centres and huts for soldiers, sailors, and munition workers both at home and abroad. In Great Russell St., which leads to the **British Museum** (Rte. 37), tablets mark the houses once occupied by the Pugins, architects (No. 106), and by Topham and Lady Diana Beauclerk (Nos. 101 and 102). — About  $\frac{1}{4}$  m. farther on Goodge St. diverges on the left, leading to the Middlesex Hospital (p. 166) and crossing Whitfield St. and Charlotte St., in which a foreign element is very apparent (comp. p. 166). Beyond *Goodge Street Station* in Tottenham Court Road is *Whitefield's Tabernacle* (Pl. R 40, 11), built in 1899, the modern successor of the chapel erected on this site in 1756 for George Whitefield (1714–70), the famous preacher. In the disused churchyard rest John Bacon (1740–99), the sculptor, and Augustus Toplady (1740–78), author of 'Rock of Ages' and other hymns. On the opposite side of the street are the large stores of Shoolbred and Maple. Tottenham Court Road ends at Euston Road (p. 186), and its line is continued to the N. by Hampstead Road.

HAMPSTEAD ROAD (Pl. R 35, 34), a dull thoroughfare, is traversed by tramways and omnibuses on their way to Camden Town, Holloway, etc. In the churchyard of *St. James's Church*, about  $\frac{1}{4}$  m. from Euston Road, are buried Lord George Gordon (d. 1793), leader of the 'No Popery' riots, and the painters John Hoppner (d. 1810) and George Morland (d. 1804). Immediately beyond the church is the *Temperance Hospital*; then comes Amptill Square, where lived the 'Infant Roscius,' Henry West Betty, who became a famous actor at the age of twelve. Farther on, on the left side of the street, are a house (No. 225; tablet) once occupied by Tennyson and one (No. 263; tablet) in which George Cruikshank (1792–1878) died. To the W., between Hampstead Road and Albany St., is *Cumberland Market* (Pl. R 35), a large paved square reminiscent of an 18th cent. print. At the N. end of Hampstead Road are the *Mornington Crescent* tube-station and, in the roadway, a shabby statue of *Richard Cobden* (1804–65), by W. and T. Wills, erected in 1868 by "public subscription, to which Napoleon III. was principal contributor." Dickens attended as a boy the 'Wellington House Academy' in Mornington Place, which is said to have been the original of 'Salem House' in David Copperfield.

Crowndale Road leads hence to the E. past the *Working Men's College* (Pl. R 38), which was founded in 1854 in Red Lion Square by F. D. Maurice with the object of placing a liberal education within the reach of working men. The fees are very low, most of the teaching being unpaid. The present well-equipped premises were opened in 1905, and the average number of students is about 1500. No. 141 Bayham St. (the first turning to the N. off Crowndale Road) was the first London abode of Charles Dickens, then aged eleven. From the E. end of Crowndale Road Pancras Road (p. 188) runs to the S.E., Great College St. to the N.W. The latter contains the *Royal Veterinary College* (Pl. R 38), with a museum to which admission is granted on written application.

From the Cobden statue the *High Street of Camden Town* (Pl. R 33, 34), a poor relation of Hampstead, built by Lord Chancellor Camden in 1796, proceeds N. to the junction of streets known as 'the Britannia,' from the neighbouring tavern. The 'Camden Town Group' of painters have made an artistic centre hereabouts. Here is also the *Camden*

*Town Station* of the Hampstead Tube (Appx., p. 15). Chas. Dibdin (1745–1814), the song-writer, died at No. 34 Arlington Road (tablet), which runs parallel with High St., to the W., and is buried in the churchyard of *St. Martin's*, in Camden St. — At the Britannia three main roads diverge. *Chalk Farm Road* (Pl. R 33, 29), named after a farm noted as a resort of duellists about a century ago, leads N.W. to Haverstock Hill (p. 435) and Hampstead. By *Kentish Town Road*, leading due N., the adventurous explorer may push on through the drab and uninteresting region of *Kentish Town* (Pl. Y 36) to *Parliament Hill Fields* (p. 438) and *Highgate*. *Camden Road* runs N.E. to *Holloway*, passing *Camden Square* (Pl. R 37), where the Meteorological Office has a station for registering London's rainfall, and *Holloway Prison* (Pl. Y 40, 44), a castellated building erected in 1853–54 and accommodating about 350 men and 650 women, mainly short-sentence or unconvicted prisoners. Many of the suffragettes were confined here.

Parallel with *Tottenham Court Road*, on the E., runs the sombre but respectable *Gower Street* (Pl. R 40, III), from which, in fine weather, a glimpse of the hills of Hampstead and Highgate may be obtained, closing the vista on the N. The street begins on the S. at *Bedford Square* (p. 182). On the right, farther on, at the corner of *Keppel St.*, is the site selected for the *Shakespeare Memorial National Theatre*. A little beyond, at Nos. 62–64, is the *Royal Academy of Dramatic Art*, founded by Sir H. Beerbohm Tree (d. 1917). For three years after his marriage in 1839 Charles Darwin (1809–82) lived at No. 110 (then 12 Upper 'Gower St. ; tablet), about to be incorporated in a new *Anatomy Building* for University College. Among other residents in this street have been Mrs. Siddons, Sir Samuel Romilly, and Sir John Millais. William De Morgan (1839–1917) was born at No. 69.

**University College** (Pl. R 40, 39), on the right, near the N. end of the street, was founded in 1826 and opened in 1828, with the title of University of London, by Lord Brougham, Thomas Campbell, James Mill, and other friends of religious liberty, with the object of affording, on undenominational lines, and "at a moderate expense the means of education in literature, science, and art." Theology is not included in its curriculum. It was incorporated by royal charter in 1836 as University College; in 1900 it became a 'school' of the re-organized University of London (comp. p. 148), in which it was finally incorporated in 1907. There are about 2800 students (400 post-graduate), taught by 42 professors and 180 assistant teachers. The central building, with its Corinthian portico and fine dome, designed by *W. Wilkins*, has been considerably added to and is to a certain extent masked by some of the new buildings in *Gower Street* and *Gower Place*. In the hall beneath the dome is the *Flaxman Gallery* (adm. daily 10–4, Sat. 10–1, on application at the office), containing original models and drawings by John Flaxman (1755–1826). In the cloisters below are sculptures in marble niello of Homeric subjects, by Baron Triqueti, presented by Grote, the historian. The *Flinders Petrie Egyptology Collection* is shown on previous application to the secretary. —

The college contains also the *Slade School of Art*, established under the will of Felix Slade (1790–1868), the art-collector. — On the opposite side of the street is *University College Hospital*, rebuilt in 1906 in the form of a diagonal cross by the munificence of Sir Blundell Maple. It contains 305 beds, and nearly 50,000 patients are annually treated by the medical staff. Adjoining it on the S. is the *Medical School*, opened in 1909, at the expense of Sir Donald Currie. In 1920 the Rockefeller Foundation presented £370,000 to University College and £835,000 to University College Hospital. — At the N. end of Gower St. is the *Euston Square Station* of the Metropolitan Railway. Euston Road, see p. 186.

**BEDFORD SQUARE** (Pl. R 40, II'), built towards the end of the 18th cent., presents some characteristic examples of the style of the Adam brothers (Nos. 1, 46, 47, etc.). No. 16 is occupied by the *Royal Agricultural Society*. No. 30 is the *Russian Consulate*, No. 36 the *Belgian Consulate*, and No. 51 the *French Consulate*, each with its passport office. The Hon. Henry Cavendish, the natural philosopher, died in 1810 at No. 11, at the N.E. corner of the square (tablet). No. 25, when occupied by Basil Montagu (d. 1851), was the scene of the curious gatherings described by Carlyle in his *Reminiscences* as a "most singular social and spiritual menagerie." Here Adelaide Anne Procter (1825–64), Montagu's granddaughter and daughter of 'Barry Cornwall' (B. W. Procter), was born. Nos. 6 and 6A originally formed one house, occupied as the official residence of the Lord Chancellor by Lord Loughborough in 1787–96 and by Lord Eldon in 1804–19.

From the S. end of Gower St. Montague Place runs to the W. to Russell Square, passing the N. façade of the British Museum (p. 324), in front of which is a 'Tank.'

The open spaces (11½ acres) to the N. of the Museum have been bought by Government and offered as a site for new headquarters for the University of London (p. 147) and for new buildings for King's College (p. 195). In Malet St. (Pl. R 40, III) the *Institute of Historical Research*, the first University building on the new site, was opened in 1921.

**RUSSELL SQUARE** (Pl. R 40, 44, III) is the largest square in central London, with the exception of Lincoln's Inn Fields (p. 208). It was laid out in 1801 on Southampton Fields and like Bedford Square (see above) was at one time a favourite residence of lawyers. On the S. side of the central garden is a statue of the *5th Duke of Bedford* (1765–1805), by Westmacott. The E. side of the square, almost entirely rebuilt, is mainly occupied by two large hotels. No. 13, on the N. side, for over 25 years the home of Sir George Williams (d. 1905), originator of the Young Men's Christian Association (p. 179), is now used for the training of Y.M.C.A. secretaries. No. 50 is the seat of the *American University Union* (p. 47); No. 55 is the headquarters of the *Miners' Federation*.

Miss Mitford lived at No. 56 (rebuilt) in 1836. Cowper, when a Westminster schoolboy, lived at No. 62 (now pulled down). Sir Thomas Lawrence occupied No. 65 (house removed) from 1805 till his death in 1830. No. 67 (E. side), a relic of Baltimore House, afterwards called Bolton House, bears a tablet recording the residence of Lord Loughborough. At No. 21 Sir Samuel Romilly killed himself in 1818. The *Institute of Chemistry* (by Sir J. J. Burnet) stands on the site of No. 30, long occupied by Henry Crabb Robinson (d. 1867). Over the entrance in Keppel St. is a seated figure of Priestley.



To the N.W. of Russell Square stretch the elongated *Woburn Square* and *Torrington Square*. Charles Kean lived at No. 3 Torrington Square in 1853-56, and Christina Rossetti (d. 1894) at No. 30 (tablet). The latter is commemorated by a reredos, with paintings by Burne-Jones, in *Christ Church*, Woburn Square. — At the S.W. angle of *Gordon Square* stands the large CATHOLIC APOSTOLIC CHURCH (Pl. R 40), an imposing Gothic edifice by Brandon and Ritchie (1853), with a fine interior. Adjoining is the Unitarian *University Hall*, with *Dr. Williams's Library* (p. 47; open 10-5, Sat. 10-1). Just off the N.E. corner of *Tavistock Square* (Pl. R 39) is a large building originally designed for the Theosophical Society, but not occupied by it. Its site formed part of the grounds of Tavistock House (now pulled down), occupied by Dickens for ten years immediately before his removal to Gad's Hill (p. 466) in 1860. Here 'Bleak House' and 'Little Dorrit' were written; here the well-known amateur theatricals took place; and here Hans Andersen visited Dickens. — In Tavistock Place, close by, is the *Mary Ward Settlement*, formerly the Passmore Edwards Settlement, opened in 1897 on the site of a house once occupied by Francis Baily, the astronomer (d. 1844). This valuable social institution was erected by Mr. Passmore Edwards largely under the inspiration of Mrs. Humphry Ward's 'Robert Elsmere.' It was reorganized as a women's settlement in 1915.

BLOOMSBURY SQUARE (Pl. R 44, III), to the S.E. of Russell Square, is one of the oldest squares in London and dates from about 1665. At one time fashionable, it is said still to have the privilege of holding cab-stands aloof, by act of Parliament. The statue of *Charles James Fox* (1749-1806) in its garden (N. side) is by Westmacott (1806).

Tablets mark the houses once occupied by Isaac Disraeli (No. 6; W. side), the Earls of Chesterfield (No. 45; S. side), and Sir Anthony Panizzi (1797-1879; No. 31, E. side). Other residents in the square were Richard Baxter (in 1681-82), Sir Charles Sedley (in 1691-1701), Sir Hans Sloane (in 1696-1742), Sir Richard Steele (in 1712-15), and Mark Aken-side (c. 1749-69). No. 17 is now the premises of the *Pharmaceutical Society*, and at No. 2 are the *College of Preceptors* and the *Royal Society of Literature*. On the site of Nos. 28 and 29, at the N.E. corner of the square, stood the mansion of Lord Chief Justice Mansfield (1705-93; tablet), the sack of which by the Gordon Rioters in 1780 is described in 'Barnaby Rudge.' On the site of No. 41 (S.E. corner) was the house of the Lords Ellenborough. — Card. Newman in early life lived at No. 17 Southampton St. (leading S. from the square).

To the E. of Bloomsbury Square, crossing Southampton Row (p. 163), a busy thoroughfare leading from High Holborn towards Euston Road, we reach *Red Lion Square* (Pl. R 44, III), built on the Red Lion Fields, where the bodies of Cromwell, Ireton, and Bradshaw are said to have been exposed after exhumation from Westminster Abbey (p. 100). The square is now succumbing to commerce. On the S. side is the house (No. 17; tablet) in which D. G. Rossetti lodged for some

months in 1851 and in which William Morris and Edward Burne-Jones afterwards lived together in 1856-59. No. 23 (E. side) was the abode of Jonas Hanway (1712-86), the eccentric traveller and philanthropist, who has the reputation of being the first habitual user of an umbrella. — At the S.W. corner is the church of *St. John*, an example of skilful designing by J. L. Pearson (c. 1878), with a remarkable and imposing interior. A little to the N., beyond Theobald's Road (p. 185) and opening off Great Ormond St., is the quiet little QUEEN SQUARE (Pl. R 44, III), the N. side (no-thoroughfare) of which was left unbuilt to preserve the view of Hampstead. A statue of Queen Charlotte (wife of George III.) was erected here, but there is some doubt whether the present leaden statue in the garden represents that queen, or Queen Anne (in whose reign the square was built), or even Mary II. On Sept. 8th, 1915, a bomb (the crater of which has been preserved) fell in the square garden. In 1865-81 William Morris had his residence and workshops at No. 26, which has been demolished, like the house once occupied by Dr. Burney. Richard Carstone, in 'Bleak House,' had lodgings here. — In *Great Ormond Street* (Pl. R 44) are several attractive houses of the Queen Anne period. At its W. end are the *London Homœopathic Hospital* and the *Hospital for Sick Children*. The latter (234 cots; open to visitors daily, 2-4) has its Private Nurses' House at No. 44 (open at the same hours), a house with some good 17th cent. work in the interior, which was occupied by Lord Chancellor Thurlow, when the Great Seal was stolen from him in 1784. No. 23 (tablet) was the home of John Howard (1726-90), the philanthropist. From Great Ormond St. Lamb's Conduit St. leads N. to *Guilford Street*, in which is the—

**\*Foundling Hospital** (Pl. R 44), one of the most interesting institutions in London. The hospital was founded in Hatton Garden in 1739 by Capt. Thomas Coram (1668?-1751), a merchant sea-captain, for 'exposed and deserted young children,' and the present building (by Theodore Jacobsen) was begun in 1742. The statue of Coram, at the entrance, is by Calder Marshall (1852). The original unconditional reception of children led to abuses, and since 1760 admission has been restricted to the illegitimate children of women of good previous character, who have been deserted by the father. There are now nearly 700 boys and girls, who wear a charmingly quaint costume; the boys are trained as army bandsmen, the girls for domestic service. Visitors are admitted on Monday, 10-4, and to the services in the chapel on Sun., at 11 and 3.30; after the morning service on Sun. they may inspect the building and have an opportunity of seeing the children at dinner. The hospital is closed for about three weeks in summer (usually in July), when the children are in camp in the country. Gratuities are for-

bidden, but a donation is expected. The chapel-services are noted for their music, the singing being assisted by a trained choir. Visitors should prefer a seat in the gallery in order to have a view of the children grouped on either side of the great organ. Hogarth and Handel took a great interest in the hospital. The former painted several pictures for it and induced other artists to do the same. The latter conducted concerts on its behalf, presented the organ to its chapel, and bequeathed to it a MS. copy of his 'Messiah.'

The most interesting of the pictures, which are hung in the *Picture Gallery*, the *Board Room*, and the *Secretary's Office*, are the \*March to Finchley, Moses before Pharaoh's Daughter, and Portrait of Captain Coram, by *Hogarth*; a cartoon by *Raphael*, representing the Massacre of the Innocents; eight views of hospitals, by *Gainsborough*, *Wilson*, and others; and a portrait of Handel by *Kneller*. In the Picture Gallery are a number of glass-cases containing 'tokens' of the most miscellaneous description deposited along with the children before the new regulation of 1760 for future identification or for a defence in case of charges of child-murder. Other cases contain interesting autographs and MSS. of Handel, including the MS. of the 'Messiah.' The school-rooms, dormitories, bathrooms, etc., may be inspected. Readers of 'Little Dorrit' will remember that Tattycoram was a 'Foundling.'

To the W. and E. respectively of the Foundling Hospital lie *Brunswick Square* and *Mecklenburgh Square*. At No. 54 Hunter St., which issues to the N. from the former, John Ruskin was born in 1819 (tablet). Coram St., with a house (No. 13) occupied by Thackeray in 1840, and Bernard St., with the *Russell Square Station* of the Piccadilly Tube (Appx., p. 15), lead to the W. from Brunswick Square to Woburn Place. Samuel Warren, author of 'Ten Thousand a Year,' lived at No. 35 Woburn Place from 1840 until 1857. — Euston Road and St. Pancras Church, to the N., see p. 186. — In Doughty St., which runs to the S. from Mecklenburgh Square, crossing Guilford St., Sydney Smith lived at No. 14 (tablet) in 1803-6 and Charles Dickens at No. 48 (tablet) in 1837-39, the period of 'Oliver Twist' and 'Nicholas Nickleby.'

To the E. of the Foundling Hospital Guilford St. ends at GRAY'S INN ROAD (Pl. R 48, 44, 43, III), a long and uninteresting commercial thoroughfare running to the N.W. from Holborn to King's Cross, which may be taken as the E. boundary of Bloomsbury. To the E. of it lies Clerkenwell (p. 234). In Gray's Inn Road is the *Royal Free Hospital* (Pl. R 43) founded in 1828, with 165 beds. Attached to it (in Hunte St.) is the *London School of Medicine for Women*, established in 1874.

At its Holborn end Gray's Inn Road (tramways and omnibuses numerous; see Appx.) skirts Gray's Inn (p. 217; to the W.), beyond which Theobald's Road diverges on the left, Clerkenwell Road (p. 234) on the right. Benjamin Disraeli was born at 22 Theobald's Road (then 6 King's Road; tablet) in 1804. At the corner of the latter is *Holborn Hall*, the headquarters of the Primitive Methodist Connexion. From

Clerkenwell Road Rosebery Avenue runs N.E., crossing Farringdon Road (Pl. R 48), and joining St. John St. (p. 233) a little S. of the 'Angel' (p. 272). At the corner of Exmouth St. and Rosoman St. once stood the pump-room of the *London Spa* in Spa Fields, a place of amusement in the 17th and 18th centuries. At the junction of Rosebery Avenue and Farringdon Road is Mount Pleasant, with the *Parcel Post Office* (Pl. R 47, 48), a vast structure completed in 1900 on the site of the *Coldbath House of Correction*, a prison from 1794 till 1877. Here is also the Returned Letter Office. *King's Cross Road* (Pl. R 43), which prolongs Farringdon Road to the N., traverses the site of *Bagnigge Wells*, a popular place of entertainment from about 1760 to 1842. — At No. 33 Ampton St., leading to the right from Gray's Inn Road immediately beyond the Royal Free Hospital (p. 185), Carlyle lodged for three months in 1831 (tablet). On the opposite side of Gray's Inn Road Sidmouth St. leads W. to *Regent Square* (Pl. R 43), in which is the Presbyterian church built in 1824–27 for Edward Irving. Carlyle and his wife often came to hear Irving preach, and here frequently took place the 'speaking with unknown tongues' before Irving's expulsion on account of his heretical opinions. The church was designed by Tite on the model of the W. front of York Minster. In *Argyle Square* (Pl. R 43), still farther to the N., is the *New Jerusalem Church* of the Swedenborgians.

**EUSTON ROAD** (Pl. R 36, 39), which forms the N. boundary of Bloomsbury, extends from Great Portland St. Station (p. 161) on the S.W. to King's Cross (see below) on the N.E., and is perhaps characterized mainly by the monumental sculptors' yards at one end and the great railway termini at the other. It forms part of the 'New Road' laid out in 1754–56 to connect Islington with Paddington; the long strips of garden in front of the houses recall an ancient condition in the leases. Near Euston Square Station (p. 182) is *Unity House*, the headquarters of the National Union of Railwaymen. About midway in its length Euston Road expands into *Euston Square*. From Marochetti's statue of *George Stephenson* (1803–59) here an approach leads N. to **Euston Station** (Pl. R 39; p. 4), terminus of the London and North-Western Railway, passing first beneath the *Euston Hotel*, and then under a gigantic stone archway designed by Hardwick and forming the entrance to the station-yard proper. — At the E. end of Euston Square, where Euston Road is joined by Upper Woburn Place, rises **St. Pancras Church** (Pl. R 39), built in 1819–22 by Inwood in a 'Grecian' style. The body of the church, with its hexastyle porch, is a copy of the Erechtheum at Athens, except that it has a semicircular apse. The tower consists of two replicas, one above the other, of the Temple of the Winds; on either side of the E. end of the church is a copy of the Porch of the Maidens. — At the end

of Euston Road are two other main termini: **St. Pancras Station** (Pl. R 39, 43; p. 5), of the Midland Railway, and **King's Cross Station** (Pl. R 43; p. 15), of the Great Northern Railway (1846). The former is masked by the Midland Grand Hotel (p. 13), a fine work by Sir Gilbert Scott, which was struck by a bomb on Feb. 17th, 1918, causing the death of 20 persons.

The congeries of poor streets lying between Euston and St. Pancras stations forms the humble district of SOMERS TOWN, the main thoroughfare of which is Seymour St. In *Clarendon Square* (Pl. R 39) William Godwin lived for about ten years (1796–1807), and here his first wife died in 1797 (comp. p. 187). The Roman Catholic chapel here was built in 1808 for French refugees. Charles Dickens as a boy in 1825 lodged at No. 13 Johnson St. (tablet), with a landlady alleged to have been the original of Mrs. Pipchin. This house now contains the first Children's Library in London. No. 5 Clarendon St. is the *Magdalen College Mission*.

At KING'S CROSS (Pl. R 43), a busy centre of traffic, there are stations of the Metropolitan (Appx., p. 12), the South London Tube (Appx., p. 16), and the Piccadilly Tube (Appx., p. 15), all connected with one another by subways. Originally known as Battle Bridge, from a supposed connection with a battle in which Boadicea, the British warrior-queen, took part, its name was changed to King's Cross in 1830, when a monument (now utterly vanished) to George IV. and William IV. was erected here. Numerous more or less important thoroughfares diverge hence (comp. the Plan).

In Pancras Road (Pl. R 38, 39), which leads N.W. to Camden Town (p. 180), is ( $\frac{1}{2}$  m.) *Old St. Pancras Church*, of very ancient foundation, but practically rebuilt in 1848. The cemetery, long the chief burial-place in London of Roman Catholics and émigrés, is now a public garden, with a monument commemorating those whose graves were disturbed. William Godwin (d. 1836) and his first wife, Mary Wollstonecraft (d. 1797), were married in the old church and were both buried in this ground, but in 1851 their remains were removed to Bournemouth. Mary Godwin is said to have first met Shelley beside her mother's grave here (in 1813). General Paoli was buried here in 1807, but in 1889 his body was taken to Corsica. A red granite tombstone, on the S. side of the church, was erected by Cecil Rhodes in 1890, whose ancestors were farmers in this district. On the N. side is the tomb of Sir John Soane (p. 209).

In Caledonian Road, 1 m. from King's Cross, is *Pentonville Prison* (Pl. R 41), built in 1840 and accommodating 1000 male convicts. Within this prison Roger Casement was hanged for high treason on Aug. 3rd, 1916, the first person hanged in England for this offence since the execution of the Cato Street Conspirators (p. 293) in 1820. —

On the opposite side of the road and extending W. to York Road is the *Metropolitan Cattle Market* (Pl. R 41. Y 44), transferred hither from Smithfield (p. 228) in 1855, and occupying with its buildings an area of 50 acres, in what was formerly Copenhagen Fields. Markets for the sale of cattle and sheep are held on Mon. and Thurs., Mon. being the principal day. On Friday, from 10 a.m. till 4 p.m., a 'pedlars' market' or rag-fair is held here, when all kinds of second-hand wares are offered for sale, attracting 'bargain-hunters' of every rank of society. About 1300 stallholders attend this market weekly and many thousands of customers. In June 1916 a two-days' sale of goods given by the public realized upwards of £33,000 for the Wounded Allies' Relief Committee.

## II. THE CITY, EAST END, AND NORTH-EAST.

THE CITY of London (p. xxiv), the great focus of business life and the most important commercial square mile in the world, extending from Temple Bar (Pl. B 45, III) to Aldgate (Pl. B 57, IV) and from Southwark (Pl. B 50, 54) to City Road (Pl. R 51), has definite limits but no natural boundaries. Wherever one sees a policeman with a red-and-white wristlet one is in 'the City.' St. Paul's, the Tower, the Guildhall, and the Bank rank among its principal attractions, but there are innumerable other points of interest. The City Churches and the Halls of the Livery Companies repay exploration; but many of the former are open only for an hour or two about midday, and admission to many of the latter is obtained only after previous application. A commission which sat in 1920 proposed the demolition of some nineteen of the City churches, but their ultimate fate has not yet been determined. The City is 'deserted' on Sunday; and the cessation of traffic affords an opportunity for the leisurely identification of historic and literary sites.

The regions of the *Temple*, *Smithfield*, and the *Charterhouse*, in the W. part of the City, are full of interest, but the extensive industrial quarters to the N. and N.E. have few attractions for the average tourist.

The *East End* presents a variegated and characteristic aspect, and those who desire to explore its more intimate haunts should secure the escort of an habitu  . But no guide is required for a visit to the main streets with their motley crowds or to the busy Docks.

**LORD MAYOR'S SHOW.** On Nov. 9th the new Lord Mayor (elected on Michaelmas Day) proceeds in full state from the City to the Royal Courts of Justice (p. 196) in order to make his statutory declaration before His Majesty's Judges. He is accompanied by a more or less gorgeous procession, which attracts crowds of spectators. The visitor should secure a position at a window overlooking the route.

**GUILDS or LIVERY COMPANIES.** The origin and early growth of the London Guilds is wrapped in obscurity. Although connected by name with a trade or 'mystery,' their membership included, in large proportion, citizens outside the particular industry of the Fraternity. The chief object of their foundation was to afford religious and temporal aid, social fellowship, and trade supervision and help to the members of their Fraternity or Mystery. This latter function grew, and they gradually became more or less the governing bodies of the various trades and acquired the control of important monopolies. In the 13th cent. they began also to exercise considerable influence in municipal politics, in opposition to the wealthy ruling families and even at times to the Crown (comp. p. xviii). Many of the guilds amassed great wealth, largely owing to increased land values, and some 15 or 16 enjoy incomes

of £10,000 or more (much, however, of such incomes being trust property). The control by most of the companies of their trade or industry is now merely nominal, though a few (such as the Goldsmiths, the Vintners, the Stationers, the Fishmongers, the Gunmakers, and the Apothecaries) still exercise some of their old functions. Many of the companies, however, spend very large sums in support of their special industry, by the endowment of scientific research, and the establishment and support of technical colleges, classes, etc., not only in London but also in other parts of England where such industries have their home. The City and Guilds of London Institute (p. 146) is entirely supported by the City and the Companies. As a component part of the City Corporation the guilds retain considerable influence in municipal politics. The richer companies spend large sums for charitable and general educational purposes (comp. pp. 221, 232, 285), and are also known for the sumptuousness of their dinners and other entertainments. The more important members of most of the companies are known as the men of the 'Livery' from the furred gowns and hoods they used to wear; but the hood has long since disappeared, and the gown is now worn (as a rule) by the Masters and Wardens only. The guilds were once 100 in number, and about 80 still survive. Half of these have halls in which they transact their business and hold their festivals. These buildings are among the most interesting in the City, and are duly described in the text of this volume. The twelve 'Great Companies,' taking precedence of all the rest, are the *Mercers, Grocers, Drapers, Fishmongers, Goldsmiths, Skinners, Merchant Taylors, Haberdashers, Salters, Ironmongers, Vintners, and Clothworkers*. Among companies the crafts of which are now extinct may be named the *Bowyers* (bowmakers), *Fletchers* (arrow-makers), *Patten Makers, Loriners* (makers of bridles and bits), and *Horners* (workers in horn). The *Upholders* were furnishers or undertakers, the *Cordwainers* shoemakers (comp. p. 262). Comp. 'The Gilds and Companies of London,' by George Unwin (1908), and 'The City Companies of London,' by P. H. Ditchfield (1904).

## 19. FROM CHARING CROSS TO ST. PAUL'S CATHEDRAL.

STATIONS: Stations at *Charing Cross*, see p. 63. — *Aldwych*, on the Piccadilly Tube (Appx., p. 15). For St. Paul's, see p. 240. — OMNIBUSES traverse the whole line of thoroughfare in constant succession.

The **Strand** (Pl. B 42, 41, III), beginning at the S.E. corner of Trafalgar Square (p. 64) and running thence towards the E. or N.E. for a distance of a little more than  $\frac{3}{4}$  m., is one of the busiest and most important streets in London, forming a main thoroughfare between the West End and the City and containing (besides many good shops) numerous theatres, music-halls, hotels, banks, and newspaper offices. Its name is derived from the fact that it skirts the river Thames, now of course concealed by intervening buildings. With its prolongation, Fleet St. (p. 198), it has probably witnessed more important pageants and processions than any other thoroughfare in London, and its historical and literary associations are endless.

Peter of Savoy (comp. p. 193), who received a grant of land in 1246 "extra muros nostræ Londiniæ in vico qui vocatur la Straunde," may be described as the first resident of the Strand. It was not, however, till about 1350 that we hear of any number of houses here, and not till nearly two centuries later (1532) that it became a paved and continuous street. Somerset House (p. 194) and the other palaces of the nobles



and ecclesiastics which lay here, with gardens stretching on the one side into the country and on the other down to the river, were erected mainly between 1550 and 1600. Their sites are still commemorated in the names of side-streets and alleys. Names like Ivy Bridge Lane refer to the fact that down to the middle of the 17th cent. the Strand was crossed by a number of rivulets on their way to the Thames, necessitating frequent foot-bridges. In Wyngaerde's map of 1543 we find few houses on the N. side of the street, but the two churches of St. Mary and St. Clement are shown in their present positions. It was not till about 1900 that any important change took place in its contours (comp. p. 193). See 'Annals of the Strand,' by E. Beresford Chancellor (1912).

On the right (S.) side of the Strand, near its W. end, stands **Charing Cross Station** (Pl. B 42, I, III; *Hotel*, p. 13), one of the termini of the South-Eastern and Chatham Railway (p. 4), erected by E. M. Barry in 1863 on the site of *Hungerford Market*, so called from the town-house of Sir Edward Hungerford, which stood here till destroyed by fire in 1669. The modern Gothic Cross (by E. M. Barry; 1865) in the station-yard is a memorial but not a copy of Eleanor's Cross (p. 63). In the N.W. corner of the yard a flight of steps descends to the *Strand Tube Station* (Appx., p. 14).

*Craven Street* and *Villiers Street*, respectively to the W. and E. of Charing Cross Station, descend towards the Victoria Embankment (p. 235) and the *Charing Cross Station* of the District, Bakerloo, and Hampstead Railways (Appx., pp. 11, 14). Benjamin Franklin lived at No. 36 Craven Street and Heine at No. 32 (tablets). Villiers St. (pronounced Villers) is one of four streets on the S. side of the Strand the names of which commemorate George Villiers, Duke of Buckingham, who in 1625 rebuilt on this site *York House*, formerly the property of the Archbishops of York and the birth-place in 1561 of Francis Bacon. 'Of' Lane, the fifth of the group of streets, is now called York Place. Sir Richard Steele lived in Villiers St. from 1721 to 1724. No. 14 Buckingham St. bears a tablet recording its tenancy, in its various transitions, by Samuel Pepys (in 1684-1700), Robert Harley, Earl of Oxford (1661-1744), William Etty (1787-1849), the painter, and Clarkson Stanfield (1793-1869), the marine painter. The corner-house opposite (No. 15), occupied by Peter the Great in 1697-98, possibly once part of York House, has been rebuilt. The names of David Hume (1711-76), Rousseau (1712-78), Henry Fielding (1707-54), and William Black (1841-98) are associated with this house, and the rooms at the top have been identified with those taken for David Copperfield by Miss Betsy Trotwood. At the foot of Buckingham Street is the Water Gate of York House (p. 236).

On the left (N.) side of the Strand, opposite Villiers St. and on the site of the old Lowther Arcade, is *Coutts's Bank*, removed to this spot in 1904 from the other side of the street. This bank, once perhaps the wealthiest private bank in the world, was turned into a limited company in 1914. It was established in the 17th cent. and numbers many royal and distinguished personages among its clients. Some of the original mantelpieces from the old building have been preserved. — On the same side, a little back from the Strand and at the end of King William St., is the *Charing Cross Hospital*. At the corner of Agar St. (Pl. B 42, I) is the building of the *British Medical Association*, with eighteen interesting allegorical figures by Jacob Epstein, kept strictly subordinate to the architectural effect. Beyond Bedford St., also to the

left, are the *New Zealand Government Offices* (No. 411), the *Adelphi Theatre*, the *Queensland Government Offices* (No. 409), and the *Vaudeville Theatre*. To the S. (right) of this part of the Strand lies the district known as THE ADELPHI, laid out on what was originally the grounds of Durham House (the birth-place of Lady Jane Grey, and the residence of Sir Walter Raleigh from 1583 to 1603) by the four Scottish brothers Adam, who obtained a ninety-nine years' lease in 1768. The names of the 'Adelphi' survive in Adam, James, John, and Robert Streets, but 'William Street' has been renamed Durham House Street.

The reputation of the 'Adam Style' still stands high, not only in architecture, but also in interior decoration and furniture (comp. p. lviii); and the design of the Adelphi, due mainly to James Adam, is a monument of both boldness and charm. Above a system of subterranean vaults, constructed on the slope between the Strand and the Thames, stands a unified series of streets and riverside terrace, a creative adaptation of classical models. ADELPHI TERRACE (Pl. B 42, I, III), the forefront of the design, was directly inspired by the Palace of Diocletian, on the Bay of Spalato. The original effect has suffered from the formation of the Thames Embankment (see p. 235), and still more from the clumsy refacing which has obliterated the delicacy of the Adam frontage. Until about fifty years ago the arches, now mostly used as cellars by wine-merchants, offered a refuge to desperate characters. A battery of guns was concealed here in the time of the Chartist riots. In spite of the notice about trespassers, visitors are not interfered with, and a glance at these dark recesses (reached from the Strand via the narrow Durham House St.) is desirable for a proper appreciation of the constructive feat achieved in the erection of the Adelphi. — The most notable single building is that of the ROYAL SOCIETY OF ARTS in John St. (Pl. B 42, I, III), forming an almost intact example of an Adam exterior. The Society, established in 1754 to foster art, manufacture, and trade, was an active promoter of the Exhibitions of 1851 and 1862. The large hall (open free daily, 10-4; Sat., 10-1) contains six huge mural paintings by James Barry (1777-83), illustrating (not very perspicuously) the benefits of civilization. *The Little Theatre* (p. 32), likewise in John St., was formerly the hall of Coutts's Bank (p. 45). Tablets in Adelphi Terrace commemorate the residence at No. 4 of Robert and James Adam, and the death at No. 5 of Garrick in 1779 (ceiling with medallions by Antonio Zucchi). Here are the premises of the *Savage Club* (Nos. 6 & 7) and of the *Royal Statistical* and *Royal Economic Societies* (No. 9). Thomas Hardy lived at No. 8 in 1863-67. Other names associated with the Adelphi are those of Rowlandson (d. 1829), the caricaturist, Thomas Hood (at No. 2 Robert St.), and Charles Dickens, whose youthful experiences in this quarter are described in 'David Copperfield.'

To the right, beyond Adam St., rises the large *Hotel Cecil* (p. 13), covering the ground formerly occupied by Cecil St. Opposite is Southampton St., leading to *Covent Garden Market* (p. 203) and containing a house (No. 27), in which David Garrick lived in 1750-72 (tablet). On the other side, just a little farther on, is *Savoy Court*, entered by an archway leading to the *Savoy Hotel* (p. 13) and the *Savoy Theatre*. On the left side of the court are tablets recording its history, and there are similar tablets on pilasters to the right and left of *Savoy Buildings*, the next opening to the right. William Blake (1757-1827) lived at No. 3 Fountain Court (the old name of Savoy Buildings) during the last six years of his life, and there

engraved his 'Inventions to the Book of Job.' — On the left is the *Strand Palace Hotel* (p. 14), occupying the site of Exeter Hall, famous for its 'May Meetings' (religious and charitable). The names of Exeter St. and Burleigh St. (left) recall the fact that the house of Lord Burleigh, Queen Elizabeth's Chief Secretary, stood here (Cecil House; rebuilt and named Exeter House by Burleigh's son, Earl of Exeter). John Locke lived as secretary to Lord Ashley in Exeter House from 1667 to 1676, and here wrote the 'Essay on the Human Understanding.' Dr. Johnson's first lodging in London (1737) was in Exeter St. — Savoy Street, to the right, nearly opposite Burleigh St., leads S. to the Thames Embankment, passing the **Savoy Chapel** (Pl. B 41, 42, III), erected in the late-Perpendicular style in 1505 et seq., on part of the site of the old *Savoy Palace*. Sun. services at 11.15 and 6.

This palace, built c. 1245, was given by Henry III. to his wife's uncle, Peter, Earl of Savoy and Richmond (d. 1268; comp. p. 190), and afterwards passed into the possession of John of Gaunt. King John of France, taken prisoner at the battle of Poitiers (1356), died here in 1364. It is generally believed that Geoffrey Chaucer was married in the palace. The palace was burned down by Wat Tyler in 1381, but was rebuilt as a hospital by Henry VII. in 1505. The famous Savoy Conference for the revision of the Prayer Book took place here in 1661, attended by 12 Bishops and 12 Nonconformists (including Richard Baxter). What remained of the palace was swept away on the construction of the approach to Waterloo Bridge (p. 237).

The chapel, originally that of the above-mentioned hospital, was made a Chapel Royal (St. Mary-le-Savoy) by George III. and was restored by Queen Victoria after a destructive fire in 1864. The altar is at its N. end. The interior is very dark. Behind the font is a memorial to the painter, Peter de Wint (1784-1849), who is buried in the S.E. corner of the graveyard. A brass in the chancel floor commemorates the fact that Gavin Douglas (d. 1522), Bishop of Dunkeld and translator of the *Æneid*, was buried in the chapel. George Wither (d. 1667), poet and satirist, was likewise interred here. The stained-glass window on the right of the entrance commemorates Richard D'Oyly Carte (d. 1901), who produced most of the Gilbert and Sullivan operettas at the Savoy Theatre (1881 et seq.). The adjoining window (by Burne-Jones) commemorates Archibald Cameron (brother of Cameron of Lochiel), who was executed at Tyburn in 1753 and buried here. Other objects of interest are the piscina (N.E. corner of chancel), the two statuettes from old monuments (on the chancel walls), a small painting of the Madonna (Ital.; 14th cent.), and the old hour-glass over the pulpit. The lectern is a memorial to Laurence and Mabel Irving, lost in the 'Empress of Ireland' in May, 1914. See 'Memorials of the Savoy,' by W. J. Loftie (1878).

Beyond the Savoy the Strand crosses *Wellington Street*, a wide street leading on the right, past the W. façade of Somerset House (p. 194) and the office of 'The Spectator,' to Waterloo Bridge (p. 237), and on the left, passing the *Lyceum Theatre* (p. 32), to Bow Street (p. 205). Opposite the Lyceum is the office of 'The Morning Post,' a 'flat-iron' building between Wellington St. and Aldwych.

We have now reached the W. end of the extensive alterations of 1898-1905. The Strand itself has been considerably widened; Holywell Street (known also as 'Booksellers' Row' from its book-shops), which ran parallel (on the N.

with the Strand from St. Mary's to St. Clement's, has disappeared, and the wide crescent named *Aldwych* (see p. 206) has been constructed from Wellington St. to St. Clement's, enclosing a new 'island-block' between itself and the Strand. The first building in this block, at the corner opposite 'The Morning Post' office, is the new *Gaiety Theatre*, an imposing edifice by Norman Shaw, with a colonnade on the third story. Farther on is the *Marconi House*, next door to which is *Short's*, claiming to be the oldest wine-bar in London (rebuilt). Then comes the new *Bush House*, an 'International Sales Building,' begun in 1920 from the designs of Mr. Harvey Corbett, architect of the Bush Building in New York. The large building, with tall Italian Doric columns, at the corner of Melbourne Place, is **Australia House** (Pl. B 41, III), erected in 1911-18, from the designs of A. M. and A. G. R. Mackenzie, as the office of the Commonwealth of Australia. The groups flanking the entrance represent Exploration (Burke and Wills; d. 1862) and Shearing and Reaping, with allegorical figures above. The wood and marbles used in the decoration of the interior are exclusively Australian.

On the right (S.) side of the Strand is the long and stately façade of **Somerset House** (Pl. B 41, III), a quadrangular building in the Palladian style erected by *Sir William Chambers* in 1777-86 (comp. p. lviii). It is, perhaps, the chief example in England of the adaptation of the classical style to secular needs. The archway entrance from the Strand is imposing. The E. wing (King's College) was added by *Sir R. Smirke* in 1829-34, the W. wing (towards Wellington St.) by *Sir James Pennethorne* in 1854. The chief \*Façade, nearly 600 ft. long, fronting the Thames, stands on a terrace 50 ft. above the Victoria Embankment. Its basement arcade originally rose straight from the river, and the great central arch was an actual water-gate. The present building occupies the site of a palace begun by the Lord Protector Somerset c. 1547, but left unfinished at his execution in 1552 (comp. p. 292). The palace then passed into the hands of the Crown. Elizabeth lived here for a time during the reign of her sister Mary. Later it was occupied by Anne of Denmark (hence known as Denmark House from 1616 to 1649), Henrietta Maria, and Catherine of Braganza, the wives of James I., Charles I., and Charles II. Oliver Cromwell lay in state here in Oct. and Nov. 1658. In the centre of the large enclosed court is a fountain-group by *John Bacon*, with figures of George III. (holding a Roman rudder), Father Thames, and the British Lion. The appropriate sculptural decoration of the building itself was designed by *G. B. Cipriani*.

The main building and N. wing of Somerset House are occupied by various Government Offices. In the W. wing is the *Board of Inland Revenue*, which deals with stamps, taxes, death duties, and land value duties. In the main building are the office of the *Registrar General* of

*Births, Deaths, and Marriages*, and the *Principal Probate Registry*. The last, to which the wills from Doctors' Commons (p. 248) and other registries have been transferred, contains a register of wills and testaments going back to 1382. Any will may be seen, or the calendars searched, for a fee of 1/. Certificates of births, deaths, or marriages may be obtained for 3/7. Wills not less than a hundred years old may be consulted for literary or genealogical purposes without charge (10 s; Sat., 10-1). Among the most interesting wills kept in the Central Hall are those of Shakespeare (three folio pages, now in an air-tight frame), Milton, Sir Isaac Newton, Van Dyck, Nelson, Wellington, Pitt, Burke, and Dr. Johnson.

A painting in the National Portrait Gallery (see p. 236), by Gheeraedts, depicts a Conference at Somerset House in 1804. The Royal Academy (p. 126) occupied quarters at Somerset House from 1771 till 1837, but the first exhibition here was in 1780. Sir Joshua Reynolds delivered his closing 'Discourses' in the great room at the top of the building (1790). The Royal Society (p. 126) also had its quarters here in 1780-1856. See *Somerset House, Past and Present*, by R. Needham and A. Webster (1905).

To the E. of Somerset House, and architecturally forming its E. wing, stands **King's College** (Pl. B 41, III), one of the incorporated colleges of the University of London (p. 148). The Theological Department, which cannot be incorporated in the University, is governed by King's College Council. *King's College for Women* (comp. p. 148) now shares the Strand building, the whole forming one co-educational institution. The total number of students is about 3000.

The King George III. Museum (open 10-4) contains mechanical models and instruments collected by George III. and includes apparatus used by Faraday and Wheatstone. King's College was the first institution to have laboratories for physics and bacteriology.

*King's College School for Boys* is at Wimbledon (p. 458).

In the middle of the Strand, almost opposite the entrance to King's College, stands the finely-proportioned church of **St. Mary le Strand** (Pl. B 41, III), with an Ionic portico and graceful steeple, built by *James Gibbs* in 1714, near the site of an earlier church removed by Protector Somerset to make room for Somerset House. The space in front was the site of the famous Maypole (134 ft. high), removed in 1718, and bought by Sir Isaac Newton as the stand for a telescope at Wanstead House (p. 484). John Dickens, father of the novelist, was married here on June 13th, 1809. Thomas Becket was rector of the old church in the time of King Stephen (1135-54).

To the right, opposite St. Mary's, diverges (through an archway) the narrow Strand Lane, at No. 5 in which is an old **Roman Bath**, one of the few remains of the Roman period in London (shown free to visitors on Sat., 11-12; closed in Dec. and Jan.). It is about 13 ft. long, 6 ft. wide, and 5 ft. deep. The bricks used are small Roman bricks. The paving slabs of white marble were brought hither from a neighbouring bath, on the other side of the lane, built in 1588 by the Earl of Essex and destroyed in 1893. It is fed by a natural spring, the water of which probably comes from the old 'Holy Well,' on the N. side of the Strand (comp. Holywell St., p. 193). A little to the E. of Strand Lane is the *Aldwych Station* of the Piccadilly Tube (Appx., p. 15).

the rebels of 1745). It was the sight of these that suggested Goldsmith's witty rejoinder to Samuel Johnson in repeating the Latin line "*Forsitan et nostrum nomen miscebitur istis*," which the latter had previously quoted in the Poets' Corner at Westminster Abbey (p. 93). The gate was taken down in 1878, as an obstacle to traffic, and ten years later was re-erected by Sir Henry Meux at an entrance to Theobald's Park (p. 486). When the sovereign of England visits the City on state occasions, the ancient custom of obtaining permission from the Lord Mayor 'to pass Temple Bar' is still observed.

**Fleet Street** (Pl. B 45, III), a direct continuation of the Strand and at least equally busy, leads from Temple Bar to Ludgate Circus, a distance of about  $\frac{1}{3}$  m. It is still far from unpicturesque in general effect, and is full of interesting literary associations. It contains many offices of London and provincial newspapers, with prominent signs. The name is derived from the *Fleet River* or *Fleet Ditch*, which rises amid the heights of Hampstead, flows through Holborn Valley (p. 220), and joins the Thames near Blackfriars Bridge (p. 239). The stream has, of course, been bridged over for many years and now fulfils the function of a large sewer. Comp. 'The Annals of Fleet Street,' by *E. Beresford Chancellor* (1912); 'Fleet Street in Seven Centuries,' by *W. G. Bell* (1912).

Newspapers, even if published in Fleet St. itself, are generally printed in the streets, squares, and courts on either side. The neighbourhood is especially animated between 9 p.m. and midnight, when the daily journals go to press with their first editions, which are carried to the great railway termini to catch the 'newspaper trains.' 'Late London editions' continue to be printed until 3 a.m., when the whirl of machinery subsides. Soon after this, however, the early editions of the evening papers call for a revival of activity, which continues until 6 p.m. or later.

On the right, immediately below the Temple Bar Memorial, is *Child's Bank*, one of the oldest in London (founded in 1671).

In the 'Little London Directory' of 1677 Messrs. Child & Co. are included in a list of goldsmiths mentioned as keeping "running cashes." The bank is still owned by the descendants of Mr. Samuel Child (d. 1713), the Earl of Jersey being the chief proprietor. On its books occur the names of many royal personages, of Oliver Cromwell, Marlborough, Nell Gwynn, Prince Rupert, Pepys, and Dryden. It is supposed to be 'Tellson's Bank,' which figures in Dickens's 'Tale of Two Cities.' The present modern building covers also the site of the 'Devil's Tavern,' where Ben Jonson reigned supreme in the 'Apollo Club.'

Middle Temple Lane, beyond Child's Bank on the same side, leads through Wren's gateway (p. 213) to the *Temple* (Rte. 21), and just beyond is another passage (Inner Temple Lane) leading to the *Temple Church* (p. 213). No. 17 Fleet Street, above this latter archway, is an interesting specimen of a timbered house of 1610, with a projecting upper story. It was bought by the County Council in 1900, and has been restored as far as possible in the original style. Comp. p. lv.

On the first floor is *Prince Henry's Room* (open free, 10 to 4 or 5), said to have been the council-chamber of the Duchy of Cornwall under Prince Henry, elder son of James I. (1610). The fine Jacobean plaster ceiling shows the Prince's crest in the middle. The panelling is of the Georgian period, except that on the W. wall, which is coeval with the house itself. The staircase was constructed in the 18th century. The stained glass is modern.

To the left, just beyond a branch-office of the Bank of England, is *Chancery Lane* (p. 218), leading N. to Holborn. Just beyond, on the same side, is an entrance to what is left of *Clifford's Inn* (p. 218), with a few old houses (No. 12 dates from 1624). In the hall sat the judges who decided the boundary disputes arising after the Great Fire of 1666. Samuel Butler, author of 'Erewhon,' occupied rooms at No. 15 Clifford's Inn from 1864 until his death in 1902. — The *Cock Tavern* (p. 21), at No. 22 Fleet St. (r.), preserves the internal fittings and other interesting relics of the old tavern, which stood till 1887 on the other side of the way (at No. 201), and is well known from Tennyson's reference to the "plump head-waiter at the Cock." The gilded cock outside is a replica of the original sign carved by Grinling Gibbons (preserved inside). To the N. (l.), almost opposite, stands the church of **St. Dunstan in the West**, erected by *John and James Shaw* in 1831–33, on the site of an earlier building. The fine tower ends in an open-work lantern. The figure of Queen Elizabeth (1586) over the E. (school) door came from the Ludgate, which stood halfway up the present Ludgate Hill (p. 202) and was pulled down in 1760.

The church contains some monuments from the old church, in which Tyndale preached. Izaak Walton, who was a vestryman of the parish, is commemorated by a stained-glass window (W. end of N. aisle), by a fountain outside the church, and by a tablet to the right of the entrance. The old clock is now at St. Dunstan's Lodge (p. 175).

No. 183 Fleet St., on the N. side, near St. Dunstan's, was the bookshop of William Cobbett (1762–1835), where he published his 'Political Register.' No. 184 (rebuilt) was for a time occupied by the poet Michael Drayton (d. 1631), author of 'Polyolbion.' No. 37, on the opposite (r.) side of the street, is *Hoare's Bank*, another of the 'running cash' establishments mentioned in the 'Little Directory' of 1677 (see p. 198). It covers the site of the old *Mitre Tavern*, which the most recent investigators take to be that frequented by Johnson, Boswell, and Goldsmith (comp. p. 200).

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This street passes the E. sides of Clifford's Inn (see above) and the Public Record Office (p. 218); the porter's lodge at the entrance to the latter is sometimes described as 'the smallest house in London.' Farther on is the *Moravian Chapel* (No. 32; reached by a passage), built before the Great Fire of 1666. In Bream's Buildings, a narrow street to the left, is *Birkbeck College*, founded in 1823 as a scientific and technical institute, but now a school (for evening and part-time students) of the University of London. — In Fleur-de-Lis Court, to the E. of Fetter Lane, is *Newton Hall*, for several years the meeting-place of the branch of Positivists established in 1881 by Mr. Frederic Harrison, Dr. Bridges, and Prof. Beesly. Dryden is said to have lived at No. 16 in this court, pulled down in 1887. Otway was a resident in Fetter Lane, and here Captain Lemuel Gulliver was assigned residence and property by Swift,

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Opposite Fetter Lane is *Mitre Court*, with another claimant to the title of Johnson's Mitre Tavern (see p. 199).

Just beyond Mitre Court is the modern façade of the *Norwich Union Insurance Co.* (No. 49), masking the second *Serjeants' Inn* mentioned at p. 218. The little square contains some characteristic Georgian houses, one of which (No. 16) was occupied by John Thaddeus Delane, Editor of 'The Times' from 1841 to 1877. — No. 56 Fleet St. (r.) was the home of *William Hone* (1760–1842), free-thinker, reformer, bookseller, and author of the 'Everyday Book' (1826).

On the N. side (l.) of Fleet Street is a whole series of small courts and alleys (probably originating as gardens), all redolent of literary and historical association. *Crane Court*, the first of these, was the home of the Royal Society from 1710 to 1782, and here Sir Isaac Newton presided over many of its sessions. Later, when the building was in possession of the Philosophical Society, Coleridge delivered here the famous lectures on Shakespeare, begun on Nov. 18th, 1819. The modern building, erected in 1879–80, after a fire, is occupied by the charity known as the *Royal Scottish Corporation*. — *Red Lion Court* has always been connected with the printers' trade. — In *Johnson's Court* (house demolished) Dr. Johnson lived from 1765 to 1776, an interval during which he published the 'Journey to the Hebrides' (1775). In allusion to his residence in this court he jokingly called himself, when in Scotland, "Johnson of that ilk." — In *Bolt Court* Johnson lived (house pulled down) from 1776 till his death in 1784, the period that saw the production of 'The Lives of the Poets' (1779–81). Cobbett lived at No. 11. — *Wine Office Court* was another resort of Dr. Johnson; and the old 'Cheshire Cheese' (p. 21; rebuilt in 1667; entr. 145 Fleet St.), in which he, Goldsmith, and Boswell are said to have forgathered (though Boswell makes no mention of it), is still extant. The authenticity of the chair here shown as Johnson's is not beyond cavil. No. 6, where Goldsmith is said to have written 'The Vicar of Wakefield,' has disappeared. — Johnson's Court, Bolt Court, and Hind Court all lead into *Gough Square* (Pl. B 45, III), containing \***Dr. Johnson's House** (No. 17; tablet), where he lived from 1748 to 1758, engaged in the production of 'The Rambler' and of his famous 'Dictionary.' This is probably the only London residence of Dr. Johnson that is still extant. His wife died here in 1752.

The house was purchased in 1911 by Mr. Cecil Harmsworth and admirably restored. It is open free to the public (daily, 10.30–5; visitors ring; small guide, 1/; tea served). Among the numerous relics of Dr. Johnson are an early edition of the 'Dictionary' and an autograph letter. There are also many pictures, engravings, and the like, illustrative of the period in which he lived. The most notable room is the large *Attc.*, in which Johnson and the six amanuenses who assisted him worked at the 'Dictionary'; but the kitchen, the staircase, the panelling (mostly of the 18th cent.), and the curious cupboards are interesting also.

*Shoe Lane*, beyond Wine Office Court, contains several newspaper offices and leads to Holborn Viaduct (p. 222). In Gunpowder Alley, opening off it to the left, Richard Lovelace (1618-58), the poet, is said to have died in poverty.

A little beyond Serjeants' Inn (p. 200) are *Bouverie Street*, leading to Tudor Street, and *Whitefriars Street*, perpetuating the name of the Carmelite monastery of *Whitefriars*, founded about 1241 and dissolved in 1538.

Interesting fragments of this monastery have been found in *Bouverie St.* (1883) and at No. 4 Britton's Court (1895), where a 14th cent. vault, now used as a storage cellar, may be seen. The fact that the privilege of sanctuary attached to the precincts of the monastery was not abolished till 1697 apparently explains the appropriation of this quarter, under the name of *Alsatia*, by debtors, criminals, and lawless characters of all kinds (comp. 'The Fortunes of Nigel'; name apparently taken from the province forming a debatable ground between France and Germany). *Alsatia* is now predominantly a journalistic region containing the offices of 'Punch' and many other well-known papers. *Carmelite House*, the seat of Lord Northcliffe's 'Associated Newspapers,' recalls the past. Among the chief buildings are the *Guildhall School of Music*, in Tallis St., an Italianesque building erected by the Corporation of London in 1886; the *Institute of Journalists* (1902), at the corner of Tudor St. and Bridewell Place; and the *City of London School for Girls*, in Tudor Street. At 26 Tudor St. are the glass-works of Powell & Sons, the sole survivor (soon to be removed) of an industry that has flourished here since the time of Elizabeth. Whitefriars table-ware was once famous, and the later production of stained glass connects the house with Rossetti, Burne-Jones, Ford Madox Brown, Henry Holiday, and William De Morgan.

A little way beyond Whitefriars St. is the short St. Bride's Avenue, leading to the church of **St. Bride** (i.e. *Bridget*; Pl. B 45, III), rebuilt by *Wren* in 1680 et seq., and a good example of his work. The spire (1701), called by Henley "a madrigal in stone," was originally 234 ft. high but was struck by lightning in 1764; 85 ft. of the masonry was taken down and rebuilt, but the uppermost 8 ft. was not replaced and is now at Park Place, Henley. This is still the tallest of Wren's steeples.

The otherwise admirable INTERIOR (open daily, 11-3) is seriously marred by the clumsy way in which the galleries break the height of the pillars. It contains the flat tombstone (central aisle) of *Samuel Richardson* (1689-1761), author of 'Clarissa Harlowe,' who carried on his business as printer in the adjacent Salisbury Square (No. 11; now demolished; Pl. B 45, III). The old church, of which the elegant font (1615) is a relic, was the burial-place of Lovelace (1658), Thomas Sackville (d. 1608), the poet, and Wynkyn de Worde, printer of the 'Boke of St. Albans' (1496; d. c. 1535). The sculptured entrance to Mr. Holden's vault (to the right on entering from St. Bride's Passage) is another survival of the fire of 1666. The parish registers include entries of the baptism of Samuel Pepys (1633) and the death of Richardson (1761).

The next cross-street to the right, Bride Lane, passes St. Bride's Church and leads into New Bridge St. (see p. 239). It contains (right) the *St. Bride Foundation Institute*, opened in 1894, with a general and technical library, lecture and class rooms for printers and others, and a swimming bath. Opposite are the *St. Bride's and Bridewell Precinct Schools*,

founded in 1711, with figures of a boy and girl in 18th cent. costume.

To the S. of St. Bride's Lane is *Bridewell Place* (Pl. B 45, III), the name of which commemorates the old prison of *Bridewell* (see p. 239).

Fleet St. ends at *Ludgate Circus* (Pl. B 45, III), formed by its junction with St. Bride St., Farringdon St., Ludgate Hill, and New Bridge St. (p. 239). The *Obelisks* in the middle of the circus commemorate *Robert Waithman* (d. 1833), a meritorious Lord Mayor (to the N.), and *John Wilkes* (1727-97), the famous Radical (to the S.). The view of St. Paul's from the circus is spoiled by the railway viaduct.

FARRINGDON STREET (Pl. B 45, III), another wide thoroughfare, leads N. (1.) from Ludgate Circus to Holborn Viaduct, passing the *Congregational Memorial Hall* (on the right), a large Gothic building erected in 1874 as the headquarters of the Congregational Denomination. It was named in honour of the "fidelity to conscience" of the 2000 ministers ejected from the Church of England in 1662 by the Act of Uniformity. It occupies part of the site of the historic *Fleet Prison*, which stood on the E. side of the Fleet River (p. 198) and certainly existed as a royal prison in Norman times. This prison was afterwards used for persons committed by the Star Chamber and for debtors. It was twice rebuilt, after its destruction in the Great Fire (1666) and in the Gordon Riots (1780), and it was finally pulled down in 1844-46. The so-called 'Fleet Marriages' arose out of the fact that clergymen imprisoned for debt in the Fleet were not deterred from celebrating clandestine marriages by the financial penalties they nominally incurred. The first entry of this kind in the 'Fleet Registers' (now at Somerset House) is dated 1674, but Fleet marriages are known to have taken place at least 60 years earlier. Such marriages were legal down to 1753. Under certain restrictions debtors were allowed to live in a quarter adjoining the Fleet, known as the 'Rules' or 'Liberty' of the Fleet. William Penn spent nine months in the Fleet Prison (prob. in 1709) rather than pay an unjust claim of his steward Ford; and Dr. Donne was confined here for marrying his patron's daughter (1602). See 'The Fleet; its River, Prison, and Marriages,' by *John Ashton* (1888), and compare the descriptions in 'Pickwick' and Besant's 'Chaplain of the Fleet.'

Beyond Ludgate Circus Fleet St. is continued by *Ludgate Hill* (Pl. B 45, 49, IV), passing under the viaduct of the South-Eastern and Chatham Railway (see above) and ascending to St. Paul's Cathedral (p. 240). To the N. diverges the *Old Bailey*, leading to Newgate St. and the Central Criminal Court (see p. 223). Opposite Old Bailey is *Water Lane*, leading to Apothecaries' Hall (p. 259). Farther up Ludgate Hill, to the left, is the church of *St. Martin Ludgate*, the slender spire of which shows up well against the dome of St. Paul's (one of St. Paul's "lean curates, slim and lank in view"). The church (open daily, except Sat., 11-2) was one of those rebuilt by Wren after the Great Fire (completed in 1684). The simple but dignified façade is a good example of Wren's minor work. Samuel Purchas (1575?-1626), author of the 'Pilgrimes,' was rector of the parish from 1614 till his death. Behind St. Martin's is Stationers' Hall (p. 226).

## 20. COVENT GARDEN. KINGSWAY. LINCOLN'S INN FIELDS.

**STATIONS:** *Leicester Square, Covent Garden, and Holborn*, on the Piccadilly Tube (Appx., p. 15); *British Museum*, on the Central London Railway (Appx., p. 13). — **OMNIBUSES**, Nos. 44, 68, and 77 in Kingsway, and numerous others in the Strand. — **TRAMWAY** No. 35 (Westminster Bridge to Highbury) runs beneath Kingsway (Appx., p. 9).

The interesting districts described in this route lie immediately to the N. of the Strand.

The Covent Garden region, which may be approached from the W. (St. Martin's Lane) viâ Garrick St. or Long Acre, is perhaps most directly reached from the Strand viâ Southampton St. (Pl. B 41, III; see p. 192). To the left of Southampton St., connecting it with Bedford St., is *Maiden Lane* (Pl. B 42, 41, III), where lived the poet and patriot Andrew Marvell (1621–88). Voltaire also lodged here for about three years (1726–29), and J. M. W. Turner (1775–1851), born in his father's barber's shop (No. 26; demolished in 1861), lived here until 1800. *Henrietta Street*, named after the queen of Charles I. and parallel to Maiden Lane on the N., is almost wholly given over to publishers. Samuel Cooper (1609–72), the miniature-painter, lived here when Pepys visited him to arrange for a portrait of Mrs. Pepys; and here Jane Austen (1775–1817) lived with her brother for some time. Still farther N. is *King Street*, in which Coleridge lived at No. 10 (rebuilt) and Admiral Lord Orford at No. 43 (see below). King St. is continued on the W. by *Garrick Street*, which takes its name from the *Garrick Club* (Nos. 13 & 15), established in King St. in 1831 and transferred to its present premises in 1864. Many members of the club are actors or dramatists. The club possesses a valuable collection of pictures and portraits of British actors (upwards of 600), a fine terracotta bust of Shakespeare, discovered when old Lincoln's Inn Theatre was pulled down in 1848, and numerous theatrical relics of Garrick and others.

**Covent Garden Market** (Pl. B 41, III) is the chief market in London for fruit, vegetables, and flowers. The present market buildings are neither handsome nor particularly commodious; but when business is at its height the scene is highly picturesque and animated. Tuesday, Thursday, and Saturday are the market-days; and the enthusiast, who wishes to see everything, should be present not much later than 6 a.m. The show of fruit and flowers, however, is generally well worth seeing up to 9 a.m., when the wholesale flower market closes. Easter Eve affords the most brilliant display of flowers.

The name of Covent Garden goes back to the *Convent Garden* of St. Peter's, Westminster (p. 90), which extended from the Strand to Long Acre. After the dissolution of the monasteries, the land (7 acres in all) reverted to the Crown, and in 1552 it was granted to John Russell, first

Earl of Bedford, who built his town house in the Strand (near Southampton St.). Stalls for the sale of vegetables were set up here, and in 1631 the fourth Earl of Bedford laid out the site as a square, bordered on the N. and E. sides by a piazza, designed by Inigo Jones, on the W. by the church of St. Paul (see below), and on the S. by the wall of Bedford House garden. The present buildings date mainly from 1830, but have been enlarged and improved.

The Covent Garden Piazzas, now almost wholly gone, were long one of the most fashionable parts of London, containing the residences of the Earl of Orford, the Duke of Richmond, Lord Crewe, Bishop Berkeley, Sir Godfrey Kneller, Sir Peter Lely, Sir Kenelm Digby, and many other eminent personages. The names of the adjoining streets (such as Bedford, Russell, and Tavistock) indicate the long connection of the district with the Bedford family, which ended in 1918, when the Duke of Bedford sold the Covent Garden estate. Comp. 'Covent Garden, its Romance and History,' by *Reginald Jacobs* (1913).

On the W. side of Covent Garden Market stands the church of **St. Paul** (Pl. B 41, III), an unimposing building, designed by *Inigo Jones* and consecrated in 1638. It is of interest as one of the earliest churches of importance built in England after the Reformation. After a fire in 1795 it was restored or rebuilt by *Thomas Hardwick* in the original style. The interior was modernized in 1872. The main W. entrance of the church is reached from Bedford St. by a paved walk through the churchyard, to which there are side-entrances in King St. and Henrietta St.

This small church (open 10.30 to 4.30), with its churchyard, is said to shelter the remains of more celebrated personages than any other church in London, except St. Paul's Cathedral and Westminster Abbey; but unfortunately most of the tombstones were shifted when the graveyard was levelled, and in most cases the inscriptions are now illegible. The list of those buried here includes Robert Carr, Earl of Somerset (1590-1645); Samuel Butler (1612-80), the author of 'Hudibras'; Sir Peter Lely (1618-80); William Wycherley (c. 1640-1715); Grinling Gibbons (1648-1721), the wood-carver; Dr. Arne (1710-78), the composer of 'Rule Britannia'; Sir Robert Strange (1721-92), the engraver (tablet on S. wall); John Wolcot ('Peter Pindar,' 1738-1819), the author; Chas. Macklin (1697? 1797), the comedian, erroneously stated by the tablet on the S. wall to have been 107 years old; William Turner, the father of the artist (N.W. angle of church); and Thomas Girtin (1775-1802), the water-colourist, who is said to lie on the S. side of the paved passage above mentioned.

At the W. end of the Piazza, at the corner of King St., just to the N. of St. Paul's church, stands the *National Sporting Club*, in a building of 1636, once occupied by Lord Orford (tablet) and other men of note, and afterwards famous as Evans's Supper Rooms, the entertainments of which were visited by Colonel Newcome and his son Clive. Seats in the hall or theatre of the Club (*King's Hall*) are inscribed with the names of living patrons of the 'noble art of self-defence'; and many important boxing-matches take place here. At the N.E. corner of the Piazza stood the old *Bedford Coffee House*, once the home of the 'Beef-Steak Club,' and frequented by Foote, Garrick, and Hogarth. To the S. of this, at the S.W. corner of Russell St., is the *Hummums Hotel*, occupying almost the same site as an old hotel, which originated as the first 'Hammam,' or Turkish Bath, in England, and (like other 'bagnios') did not always enjoy the best of reputations. The *Tavistock Hotel* occupies the site of the old Piazza Coffee House. *York Street* (Pl. B 41, III), so called in compliment to the Duke of York, afterwards James II., and leading E. from the *Flower Market*, contains the house (No. 4) in which De Quincey wrote his 'Confessions of an English Opium Eater.'

From the E. side of Covent Garden Market Russell St. leads to Drury Lane (p. 206), intersecting the thoroughfare known as Wellington St. (p. 193) in its S. half (leading to the Strand) and as Bow St. in its N. half (leading to Long Acre). *Bow Street* (Pl. B 41, III) is so named "as running in shape of a bent bow." On its W. side is the *Floral Hall* or *Arcade*, now used as a wholesale market for foreign fruit (sales by auction at 10.30 a.m., daily in summer, thrice weekly in winter). Adjoining the Floral Hall, at the corner of Floral St., stands the COVENT GARDEN THEATRE or *Royal Opera* (Pl. B 41, III; p. 32), a large building (2000 seats), with a Corinthian colonnade, built by *E. M. Barry* in 1858. The sculptured frieze and panels of the portico are by *Flaxman* and were on the older building. The theatre is used not only for opera but also for fancy-dress balls.

The first theatre on this site was opened by John Rich, the famous harlequin, in 1732. This was rebuilt (after a fire) in 1808-9, and the raised prices of the new house provoked the notorious 'O.P.' (old price) riots. Peg Woffington, John, Charles, and Fanny Kemble, and Helen Faucit were among the actors who made Covent Garden Theatre a rival to Drury Lane (p. 206).

Opposite is *Bow Street Police Court*, the chief of London's fourteen Metropolitan police courts, erected in its present form in 1881. The first court-house here was established in 1749, with Sir John Fielding, the blind half-brother of the novelist, as magistrate. The 'Bow Street Runners,' or 'Robin Redbreasts' (so called from the colour of their waistcoats), were the precursors of the modern detective officers.

Among former residents of Bow St. were Henry Fielding (1707-54), who lived here (while acting magistrate for Westminster) in his brother's house (destroyed in the Gordon Riots; 1780); Grinling Gibbons, from 1678 till his death in 1721; Peg Woffington, the actress (1720-60); Garrick (1717-79); Edmund Waller (1606-87); and Wycherley, whose scandalous second marriage took place in his lodgings here, eleven days before his death in 1715. No. 21 Russell St., at the corner of Bow St., was *Will's Coffee House*, a favourite haunt of Dryden, Wycherley, Pope, and other writers of the 17-18th centuries. In Russell St. (nearly opposite) was *Button's Coffee House*, where Addison was the presiding genius and Swift and Steele among other frequenters. Addison here set up a carved lion's head as a letter-box for contributions to 'The Tatler,' etc. *Tom's*, at No. 17 Russell St., was another famous coffee house (pulled down in 1856), patronized by Johnson, the elder Colman, Smollett, Fielding, Colley Cibber, Reynolds, and Garrick. Charles Lamb and his sister occupied lodgings at No. 20, over a brazier's shop (1817-23). The book-shop of Tom Davies, in which Boswell first met Johnson (1763), was No. 8, on the S. side of Russell Street.

At the top of Bow St. is LONG ACRE (Pl. B 37, 41, III), running from St. Martin's Lane on the S.W. to Drury Lane on the N.E. Here, a little to the W. of Bow St., at the corner of James St., is the *Covent Garden Tube Station* (Pl. B 41, III; Appx., p. 15). Long Acre has been the chief street of the coach-builders since about 1695, and is now being appropriated by motor-dealers. Beyond Drury Lane the line of Long Acre is continued by Great Queen St. (p. 208) to Kingsway (p. 207).

Near the S.W. end of Long Acre *Rose Street* diverges to the left. Here Samuel Butler died in 1680 and Dryden was beaten by Rochester's bullies in 1679. Dryden resided on the N. side of Long Acre, opposite Rose St., from 1682 to 1686. Oliver Cromwell lived on the S. side from 1637 to 1643, and two doors off was the abode of Nicholas Stone (p. 237). The printing works of Messrs. *Odhams*, in Wilson St., on the N. side of Long Acre, were struck by a bomb on Jan. 28th, 1918, and 29 persons were killed (the basement being used at the time as a public shelter).

DRURY LANE (Pl. B 41, III) begins on the N. at the junction of Broad St. and High Holborn and runs S.E. to Aldwych (see below). It contains the *Winter Garden Theatre* (formerly the Middlesex Music Hall) and a small playground, once a cemetery, often erroneously identified as the burial-place of 'Nemo' in 'Bleak House,' but Drury Lane Theatre turns its back on the lane (corner of Russell St.) and has its main entrance in Catherine St. (parallel, to the W.). DRURY LANE THEATRE (Pl. B 41, III; p. 32), a large colonnaded edifice (3000 seats), the fourth theatre on this site, is now best known as the home of Christmas pantomime and spectacular drama. In the rotunda are statues of Kean as Hamlet (by Carew), Shakespeare, Garrick, and Balfe. On the staircase to the Grand Circle is a plaque with a portrait of Henry Irving (1838-1905), "from the dramatic artists of Italy in homage." Outside, on the front, is a fountain with a bust of Sir Augustus Harris (1852-96), lessee of the theatre from 1879.

The first regular theatre in Drury Lane was the Phoenix (1616), suppressed under the Protectorate, but the first theatre on the present site was Drury Lane Theatre Royal, erected in 1663 by the 'King's Company.' Burned down in 1672 it was rebuilt by Wren, and Cibber, Quin, and Macklin were successive managers. Riots in the building were not uncommon, from causes ranging from leakage of rain in the pit (1668) to the inclusion of 'Papists and Frenchmen' among the performers (1754). Garrick's management began in 1747 with a prologue by Dr. Johnson, containing the famous line "we that live to please must please to live." Sheridan, manager in 1776-1816, here produced his brilliant comedies; John Kemble played 'Hamlet' in 1783; and his sister Mrs. Siddons triumphed in many Shakespearian parts. The theatre was rebuilt in 1791 and burned down in 1809. The prologue for the opening of the present building in 1812 was written by Lord Byron, a by-product of the occasion being the witty 'Rejected Addresses' by James and Horace Smith. Edmund Kean (1787-1833) and William Charles Macready (1793-1873) played in this building. — On Twelfth Night the 'Baddeley Cake' (provided by bequest of the actor Robert Baddeley; d. 1794) is cut and eaten on the stage, a function attended by many privileged guests.

Opposite Drury Lane Theatre, at the corner of Kemble St., is *Bruce House*, a model lodging-house of the London County Council, containing 700 beds (7d. a night, 3/6 a week) and comfortable dining, reading, and smoking rooms.

*Parker Street House*, Drury Lane, is a similar establishment, with 344 cubicles. The largest of the L.C.C. lodging-houses is *Carrington House*, Deptford (p. 442), with 802 beds. — The *Rowton Houses*, in various parts of London, are similar establishments.

At the S. end of Drury Lane is ALDWYCH (Pl. B 41, III), a handsome crescent, 100 ft. wide, leaving the N. side of the Strand at the Gaiety Theatre (p. 194) and rejoining it at



St. Clement Danes (p. 196). This crescent, the name of which refers to the old colony (Aldwych) of Danes in this neighbourhood before the Conquest (comp. p. 196), was constructed during a series of very extensive alterations made to the N. of the Strand in 1899–1905, mainly to provide a new thoroughfare to Holborn. Numerous lanes, courts, and slums were swept away in this process, as well as the theatres and other buildings on the N. side of this part of the Strand. The cost of the property acquired for this enormous improvement was £4,500,000, but it is hoped that most of this will be regained by the increased value of sites and ground-rents.

The buildings on the 'island-block' between Aldwych and the Strand have already been mentioned at p. 194. The first building on the left (N.) side of the crescent is the office of the 'Morning Post' (p. 193). On the same side; farther on, are the *Strand Theatre*, the *Waldorf Hotel*, and the *Aldwych Theatre* (at the corner of Drury Lane). The rest of the crescent, on the other side of Kingsway, is still mainly to build.

From the apex of the Aldwych crescent KINGSWAY (Pl. B 41, III), a new thoroughfare, 100 ft. in width, runs in a N.N.W. direction to ( $\frac{3}{4}$  m.) Holborn (p. 220), which it reaches just opposite Southampton Row (p. 163). It is traversed by a shallow underground tramway (p. 203; stations in the middle of the road) connecting by a tunnel with the Victoria Embankment on the S. and emerging on the N. at Theobald's Road (p. 185). Below this tramway is the Aldwych spur line of the Piccadilly Tube (Appx., p. 15).

Kingsway contains many substantial commercial and other edifices, some offering good examples of engineer's architecture. On the left is the depot of H.M. Stationery Office (p. 76). On the right (E.) side, beyond the new *Air Ministry*, is the *Stoll Picture Theatre* (p. 34), erected (as the London Opera House) for Mr. Oscar Hammerstein.

Portugal St. leads to CLARE MARKET (Pl. B 41, III), named after the Earls of Clare, once a slum district associated with the names of Jack Sheppard and Dick Turpin. On the right is the *Passmore Edwards Hall* (1902), occupied by the *London School of Economics and Political Science*, a School of the University of London (p. 148). — The extensive new premises of *Messrs. W. H. Smith & Son*, in Carey St., occupy the former site of King's College Hospital (p. 315), once the cemetery of St. Clement Danes (p. 196), in which Joe Miller of the *Jestbook* (d. 1738) was buried. — *Portsmouth Street*, leading from Portugal St. to Lincoln's Inn Fields (p. 208), claims to contain the original of Dickens's 'Old Curiosity Shop,' which, however, really stood about the site of Irving's statue (p. 66) in Charing Cross Road.

Beyond the London Opera House, at the N. corner of Sardinia St., is the large *Office of the Public Trustee*, opened in 1916 (comp. p. 319). In Sardinia St. stood the Roman Catholic chapel of the Sardinian minister, destroyed in the 'No Popery' riots of 1780, and finally removed in 1910. Fanny

Burney, authoress of 'Evelina,' was married in this chapel to General D'Arblay in 1793. In the street opposite lived Benjamin Franklin (at a rent of 1/6 a week), while working as a journeyman printer in the adjacent Wild Court (1725). Nearly opposite is *Kingsway Hall*, with the headquarters of the West London Mission (Wesleyan Methodist). On the right (No. 36) are the *Offices of the Province of Quebec*.

We now intersect *Great Queen Street* (Pl. B 41, III), named after Queen Henrietta Maria, leading from Lincoln's Inn Fields (see below) to Drury Lane (comp. p. 206). This street contains the *Kingsway Theatre* (N.) and *Freemasons' Hall* (S.), the London headquarters of the Masonic craft.

Lord Herbert of Cherbury died in Great Queen St. in 1648; Sir Thomas Fairfax, the Parliamentarian general, here received in 1647 the congratulatory visit of members of both houses on the victorious conclusion of the Civil War. Great Queen St. was the abode also of Sir Heneage Finch (1621-82), Sir Godfrey Kneller (1646-1723), John Opie (1761-1807), and Richard Wilson (1714-82). Joshua Reynolds was apprentice (1740-43) to Hudson, in the house adjoining the Freemasons' Hall on the W., and William Blake was apprentice to the engraver Basire in a house on the N.W. side. Sheridan is said to have written 'The School for Scandal' at No. 55 (S. side). Boswell, Mrs. Robinson ('Perdita'), and Dr. Wolcot are among other famous inhabitants. Unfortunately the present appearance of the street in no way reflects its interesting associations.

On the right side of Kingsway, beyond Great Queen St., is the new Roman Catholic church of *SS. Anselm and Cecilia*, built in 1909 to replace the Sardinian Chapel (see p. 207). *Trinity Church* (open 12-3), on the left, a little higher up, occupies the site of the house in which Mary Lamb, in a fit of insanity, killed her mother in 1796. Where Kingsway ends at High Holborn, we see the *Holborn Tube Station* (Appx., p. 15) to our right and the *Holborn Restaurant* to our left.

From Kingsway Great Queen St. and Sardinia St. (see above) both lead to **Lincoln's Inn Fields** (Pl. B 41, III), one of the largest squares in London, the houses surrounding which are now mainly occupied as solicitors' offices. It was laid out in 1618 by Inigo Jones, who is said also to have built some houses on the W. and S. sides (now practically all gone). The gardens in the middle are notable for their plane-trees. On the E. the square is bounded by Lincoln's Inn (p. 216).

*Lindsay House* (Nos. 59 and 60, W. side) was built by Inigo Jones and formerly occupied by the Earls of Lindsay. The Duke of Newcastle, prime minister under George II., occupied the stately house (No. 66, with escutcheons and double staircase; built by Captain Charles Wynne or Winde) at the corner of Great Queen St. Among other famous residents were Lord Somers (1652-1716), Lord Erskine (1750-1823; No. 36), Blackstone (1723-80), Lord Brougham (1778-1868), Spencer Perceval (1762-1812; No. 60; tablet), John Milton, Thomas Campbell (1770-1844; No. 61, rebuilt), Lord Tennyson (1809-92), John Forster (1812-76; No. 58; identified with the abode of Mr. Tulkithorn in 'Bleak House'; comp. p. lxii), and Nell Gwynn (1650-87).

Before their enclosure the gardens were a favourite duelling-ground and a great haunt of thieves. The pillory was often erected here. Lord William Russell (p. 85) was executed in Lincoln's Inn Fields in 1683

(probably near the N.W. corner, not on the spot marked by the tablet in the floor of the band-stand). On the N. side of the gardens is a seat with a group by R. R. Goulden, erected in memory of *Mrs. Ramsay MacDonald* (d. 1911), who lived at No. 3 Lincoln's Inn Fields.

In the middle of the N. side of Lincoln's Inn Fields (No. 13) is **Sir John Soane's Museum** (Pl. B 41, III), founded by *Sir John Soane* (1753-1837), architect of the Bank of England, the Dulwich Gallery, and many other public buildings. Owing to the stipulation of the founder that his collections should not be added to nor disturbed, the museum has the unusual interest of retaining the character of a private house of the period (1812), built largely with a view to the display of the objects of art it contains. The arrangements to make the most of the room available are exceedingly ingenious; and the effect of space is enhanced by a clever use of mirrors. The fine doors, of mahogany and ebony, deserve notice. Though many of its contents (e.g. the casts and fragments of architectural details) are of interest to the specialist only, the museum includes some things that no visitor to London should miss, pre-eminently the collection of paintings by William Hogarth (rivaling that at the National Gallery) and the sarcophagus of Seti I. Many of the windows are filled with old stained glass. Some of the contents have considerable historical or personal interest. The Museum is open free from March to August on Tues., Wed., Thurs., and Fri., from 10.30 to 5; in Oct. and Nov. on Thurs. and Fri., from 10.30 to 5 (in Nov. till 4). Visitors are admitted at other times also (except Sun. and Bank Holidays) on written or personal application to the curator (Mr. Arthur T. Bolton, F.S.A.). Printed descriptions 6d. and 1/.

From the ENTRANCE HALL, containing plaster casts and a bust of Sir Thomas Lawrence (1769-1830), by *R. W. Sievier*, we pass into the—

DINING ROOM AND LIBRARY, a double room 40 ft. long and 21 ft. wide, with decorations suggestive of Pompeian art. The ceiling paintings by *Henry Howard* represent Aurora, with the Morning Star, Phœbus Apollo, and the Hours (N. room), and the Story of Pandora (S. room). Over the chimney-piece is a portrait of Sir John Soane, by *Lawrence*, and on the W. wall is 'The Snake in the Grass,' by *Sir Joshua Reynolds* (replicas in the Tate Gallery, p. 33, and at the Hermitage in Petrograd). Among the other contents of the double room may be noted the Sheraton and Chippendale arm-chairs, a fine Greek vase, 2 ft. 8 in. high (N. end), on a table that belonged to Sir Robert Walpole, an Empire clock with an orrery (in working order), a finely illuminated MS. by Giulio Clovio (c. 1540), frames with signatures of Wren (1716) and Inigo Jones (1623), another Greek vase of unusual form (on pedestal bookcase at E. pier), and a small but fine bronze bust of Napoleon. On the round table in the centre are an original MS. of Tasso's 'Gerusalemme Liberata,' two sketch-books by Sir Joshua Reynolds, an autograph letter by Rousseau, and early printed books. The Axminster carpets date from 1823. The Library contains 8000 vols. and a large collection of architectural and topographical drawings, including 8000 by *Robert Adam* (comp. p. lviii) and many by *John Thorpe*, *Wren*, *Kent*, and *Chambers* (accessible to students). — From the N.E. angle of the Library we enter two small rooms with Greek and Roman marble fragments, a fine Russo-Greek triptych, and other small objects, and then turn to the right into the Museum proper. Crossing a corridor, with casts and models, we reach the

**HOGARTH ROOM**, which, though only 13 ft. 8 in. long, and 12 ft. 4 in. wide, is rendered capable, by an ingenious arrangement of folding shutters on the walls, of containing as many pictures as a gallery 45 ft. long and 20 ft. wide. The chief contents are two admirable series of paintings by *William Hogarth* (1697-1764; comp. p. xxi), the \**Rake's Progress* (8 scenes; 1735) and the \**Election* (4 scenes; 1754-57), excellent examples, not only of his satirical humour and invention, but of his harmonious colouring, dexterous handling, and able composition. Other pictures in this room are views of the Rialto and Piazza of St. Mark by *Canaletto* (N. side); a series of drawings by *Piranesi*; Passage Point, by *A. W. Callcott*; numerous architectural drawings by *Sir John Soane*; a head supposed to be from one of *Raphael's* cartoons (comp. p. 407), and two heads copied by *Flaxman* from another cartoon. The opening of the inner leaves on the S. wall discloses a large and well-lighted recess, containing a cast of a Nymph by *Westmacott*. This is open to the Monk's Parlour, below.

On leaving the Hogarth Room we descend the staircase on the right, leading to the basement of the Museum. To the left, at the foot of the steps, are the **MONK'S CELL** (interesting view westwards), with a Flemish wood-carving and a German triptych (both 15th cent.), and the **MONK'S PARLOUR**, containing plaster casts, models, pottery from South America, Spain, etc., and an iron reliquary of the 15th century. Retracing our steps, we cross the corridor and enter the **CRYPT**, containing cinerary urns, casts, antiquities of various kinds, and statues. In a recess are studies by *Flaxman*, and the original model of *Hanks's* sleeping figure of Penelope Boothby (at Ashbourne). From the Crypt we enter the **SEPULCHRAL CHAMBER** (lighted from above), which is devoted to the \**Sarcophagus of Seti I.*, King of Egypt c. 1370 B.C. and father of Rameses the Great. This remarkable chest was found by Belzoni in 1817 in a tomb in the valley of Bibân-el-Mulâk, on the W. bank of the Nile, almost opposite the ancient city of Thebes. It is made from a monolithic block of aragonite or calcite, 9 ft. 4 in. long, 3 ft. 8 in. wide (near the shoulders), and 2 ft. 8 in. deep (at the head), the sides being semi-transparent and 2½-3½ in. thick. Some fragments of the cover are preserved in the **Cork Model Room**. The sarcophagus is ornamented inside and out with figures and hieroglyphics from the 'Book of the Gates,' illustrating the journey of the Sun-God Ra through the divisions of the Underworld corresponding to the twelve hours of the night. Passing a mummy-case (r.), we enter a room with models of ancient sepultures. To the S.E. of this is the room known as the **CATACOMBS**, with good funeral urns. This is adjoined on the E. by an **ANTE-ROOM**, whence we return through the *Flaxman Room* and the Corridor and re-ascend to the ground-floor.

Turning to the right at the head of the staircase, we pass through two galleries, containing Roman busts, sculpture, vases and urns, models, casts, and a bust of Soane by *Chantrey*, and enter the **NEW STUDENTS' ROOM**, at the entrance to which are *Les Noces* by *Watteau*, *The Thames below Greenwich* by *Callcott*, and two water-colours by *Turner* (*Kirkstall Abbey*, *Valley of Aosta*). In the room itself are hung *Turner's* \**Admiral Tromp's barge entering the Texel after his defeat of Blake in 1652*, and *Canaletto's* \**View of the Grand Canal* (bought from the Fonthill Collection in 1807, a masterpiece). The **ANTE-ROOM** to the S. contains an ivory table and chairs from the palace of Tippoosahib and other Oriental art objects. This ante-room leads to the **BREAKFAST ROOM**, a charming little apartment, lighted, decorated, and arranged in a highly original manner. Its contents include beautiful illuminated M<sup>S</sup>s., a richly mounted pistol once belonging to Napoleon, and a small portrait of Napoleon by *Francesco Goya*, painted in 1797, and perhaps the earliest extant.

We now ascend to the first floor, passing a small recess with a cast of the bust of Shakespeare in the church at Stratford-on-Avon. On the walls of the staircase are pictures and sculptures. The **SOUTH DRAWING ROOM**, with a glass loggia affording a view of Lincoln's Inn Fields, contains portraits (e.g. *Sir John Soane*, by *W. Owen*), engravings, and drawings (by *Soane* and his master *George Dance*). The choice Capece Latro

Collection of Antique Gems occupies a glass-case in front of the central window and other cases in the NORTH DRAWING ROOM, the remaining contents of which include drawings by *Robert Adam*; designs by *Soane*; a portrait of *Soane's sons*, by *Owen*; a watch belonging to *Sir Christopher Wren*, probably given to him by *Queen Anne* (case in left window); and a jewelled device said to have belonged to *Charles I.* (right window).

The upper part of the house is private.

On the S. side of *Lincoln's Inn Fields* stands the **Royal College of Surgeons** (Pl. B 41, III), a large building with an Ionic portico, erected originally by *C. Dance, Jun.*, modified with great skill by *Sir Charles Barry* (1835), but marred since by the addition of two stories and other unfortunate changes. Its museum, as admirable in arrangement as it is valuable in its scientific contents, is open to visitors, through the introduction of a member or on application to the secretary, on Mon., Tues., Wed., and Thurs., 10-4 in winter, 10-5 in summer (closed in September). Women are admitted on Fri. (10 to 4 or 5) and Sat. (10-1). The nucleus of the museum consists of the anatomical collection made by *Dr. John Hunter* (1728-93), which was purchased by Government for £15,000 after his death and presented to the Corporation of Surgeons. It is estimated that about £500,000 has since been spent on the building and its contents, while the 13,652 preparations of *Hunter* have been increased five-fold. The museum occupies six large rooms, with galleries, and is divided into two main departments, the *Physiological* and the *Pathological*, having to do respectively with the normal and the abnormal (or diseased) forms and organs of animal life. Professional visitors should procure the 'Illustrated Guide to the Museum,' by the conservator, *Dr. Arthur Keith*.

The VESTIBULE contains the card catalogue, on the cabinets containing which are busts of *Hunter* (by *Flaxman*), *Darwin*, *Huxley*, *Banks*, etc. — A varnished picture hanging in a dim corridor is believed to be a study for *Holbein's* painting in *Barber's Hall* (p. 258); it gives a contemporary view of London.

The floor space of Rooms I-III is devoted to the *Human Osteological Collection*. In Room I, in ten table-cases, is an interesting series of specimens illustrating the structure of the human body. The wall-cases contain an admirable collection of the skulls of different races, as well as skeletons and bone formations. In Case 3 is the skeleton of *Jonathan Wild* (p. 223). In Case 4 is the skeleton of *Charles Byrne* or *O'Brian*, the Irish giant (7 ft. 8 in. high), and adjacent, in Case 5, is that of *Caroline Crachami*, an Italian dwarf (20 in. high), who died when 9 years old, no bigger than a normal child of 12 months. In Case 9 is the 'Gibraltar Skull,' an excellent specimen of the Neanderthal Race (*Homo primigenius*). Cases 9, 10, and 11 contain cranial and other bones of the prehistoric natives of England. In Case 16 (Modern English Crania) is the skull of *Eugene Aram* (No. 469). The mummy of *Ra-Nefer*, a high official under *Senefru* (W. side), dates from about 4000 B.C. and is the oldest mummy known. — The collections in Rooms II and III continue those in Room I. ROOM II. \*Wax Museum. Wax models of facial wounds; facial masks by *Capt. Derwent Wood*, A.R.A.; anatomical preparations. At the S. end of R. III is a statue of *Hunter* (by *Weekes*), adjoining which is a staircase leading to Room VI (p. 212).

The *Comparative Osteological Collection* occupies Rooms IV and V and part of Room III. — Room IV. Fishes and amphibia. In the middle of the floor are large antediluvian skeletons, including the *Megatherium Cuvieri* (missing bones replaced by casts), the *Myiodon robustus* (gigantic sloth of S. America), the *Glyptodon clavipes* (gigantic armadillo), the *Megaceros hibernicus* or 'Irish Elk' (found in a bed of shell-marl below a peat-bog in Limerick), the *Dinornis maximus* or moa (the wingless bird of New Zealand). In this room is a bronze bust of Sir Richard Owen (1804-92) by *Alfred Gilbert*. — Room V. In the middle hang the skeletons of whales, including that of a sperm whale or cachalot (*Physeter macrocephalus*), 50 ft. long. The cases to the right contain Mammalia, those to the left Reptilia. In the centre are 'Hafed,' a favourite deer-hound of Sir Edwin Landseer; the first tiger shot in India by Edward VII. (then Prince of Wales; 1878); 'Orlando,' the winner of the Derby in 1844; a giraffe that lived at the Zoo for 20 years; 'Chunee,' a huge elephant, long exhibited in England and finally shot in 1826, when he ran 'amok' (more than 100 bullets were required to kill him). Several of the specimens in this room were presented by Charles Darwin, the results of his voyage in the 'Beagle.' Other specimens, belonging to the original Hunterian Collection (p. 167), were collected by Captain Cook.

The *Odontological Collection* is exhibited in Room VI, in the basement (entered from R. III), and was formed in 1909. It consists mainly of the great collection formed by the Odontological Society and entrusted permanently to the care of the Royal College of Surgeons. It illustrates the anatomy, development, diseases, and care of the teeth. — The *Pathological Collection*, illustrating the infirmities to which the human body is liable, and especially the processes of disease, occupies the GALLERIES OF ROOMS I-III (reached from R. III). The Principles of Pathology are illustrated also in some cases on the floor of R. III. Hunter's preparations (p. 211) are indicated by black numerals, later additions by red. The *Toynbee Collection of Diseases of the Ear*, the *Collection of Calculi*, and the *Dermatological Collection* may be specially noted.

The *Physiological Collection*, illustrating the functions of the animal body and forming the most characteristic section of the Museum, occupies the GALLERIES OF ROOMS IV and V (reached from R. III or R. V). Many of the preparations are of extraordinary interest in showing the adaptability of organs to the needs of the different animals. — The INSTRUMENT ROOM, to the E. of R. V, contains a collection of surgical instruments, many of them used by famous surgeons. — The HISTORICAL CABINET, reached by the staircase on the N. side of R. V, contains specimens interesting because of past association or as illustrating superstitions.

The College possesses a *Library* of 70,000 vols. and 50,000 pamphlets. In the *Council Room* are a portrait of John Hunter by *Reynolds* and busts of George III. and George IV. by *Chantrey*.

At the S.E. corner of the square, near an entrance to Lincoln's Inn, is the new *Land Registry and Valuation Office*, designed by Sir Henry Tanner (1902-13).

## 21. THE INNS OF COURT AND LEGAL LONDON.

The district between the Temple (Pl. B 45, III) on the S. and Theobald's Road (Pl. R 44, III) on the N., bounded (roughly) on the E. and W. by lines running through Fetter Lane and Lincoln's Inn Fields, may be fairly described as 'Legal London,' including as it does the Royal Courts of Justice (p. 196), the four great Inns of Court, the offices of the leading solicitors, and most of the shops and offices of the legal booksellers, law-stationers, copyists, and the like. All the Inns of Court and Chancery lie within the City of London.

The four great INNS OF COURT (*Lincoln's Inn*, *Inner Temple*, *Middle Temple*, and *Gray's Inn*) are voluntary, non-corporate, legal societies, which have the exclusive right of calling persons to the English bar. They originated in the 13th cent., when the clergy ceased to practise in the courts of justice, giving place to professional students of law. The members of the Inns comprise Benchers, Barristers, and Students. The government of each society is in the hands of the Benchers, or senior members, who vary in number from about twenty in *Gray's Inn* to about seventy in *Lincoln's Inn* and the *Inner Temple*. The four Inns stand on a footing of absolute equality, none claiming any priority. Each Inn forms an enclosed area, with courts surrounded by blocks of buildings, yielding a considerable revenue as chambers for barristers and others. Each possesses a dining hall, library, and chapel, the *Temple Church* (see below) serving in the last capacity for both the *Temple Inns*. The Inns provide lectures for law students and examine candidates for admission to the bar. The students may pursue their legal studies elsewhere, but to become a member of an Inn they must 'keep term' or 'commons' by dining so many times in hall. The Benchers have the right of 'disbarring' members for misconduct. Visitors are admitted freely to the quaint and quiet precincts of the Inns. For admission to the buildings and gardens, see below.

For *Serjeants' Inn* and the so-called Inns of Chancery, see p. 217. — Comp. 'The Inns of Court and Chancery,' by W. J. Loftie (1908).

The usual entrance to the **Temple** (Pl. B 45, III) is by Wren's fine *Gatehouse* (1684) at *Middle Temple Lane*, which leaves *Fleet St.* near *Temple Bar* (comp. p. 198). The general name covers two Inns of Court, the *Middle* and the *Inner Temple*, consisting of a congeries of buildings, courts, and gardens extending from *Fleet St.* to the *Thames*, and named from their topographical relations to the City proper and the *Outer Temple*. The last, merely a piece of ground belonging to the *Templars*, was absorbed at an early date by private owners, and the name now survives only as attached to a substantial office-building in the *Strand*, opposite the *Royal Courts of Justice* (p. 196).

The *Temple* was originally the seat in England of the famous Order of *Knights Templars*, or 'Poor Knights of Christ and of the Temple of Solomon.' On the dissolution of the Order in 1312 the *Temple* passed to the Crown and later into the possession of the *Knights Hospitallers* of *St. John*, who leased it in the reign of *Edward III.* (c. 1338) to certain professors of the common law. The first trustworthy mention of the *Temple* as an Inn of Court is found in the *Paston Letters*, under Nov. 30th, 1449. The *Middle* and *Inner Temples* appear to have been always separate societies. On the dissolution of the Order of *St. John* in 1539 the two societies continued their tenancy as lessees of the Crown, and in 1608 *James I.* granted the property in perpetuity to the 'Benchers of the *Inner* and the *Middle* or *New Temple*,' subject to a yearly payment by each of £10 (commuted in 1673). The church (see below), the *Priest's Hall*, and the buttery of the *Inner Temple Hall* are the only edifices going back to the times of the *Knights Templars*, the other buildings dating mainly from the reign of *Queen Elizabeth* or just after the *Great Fire* of 1666, which destroyed most of the *Inner Temple*. — Buildings belonging to the *Inner Temple* bear the device of the *Winged Horse*, those of the *Middle Temple* the *Lamb and Flag*. — Comp. 'The *Inner* and *Middle Temple*' (1902) and 'The *Temple*' (*Little Guides* series; 1914), both by *Hugh H. L. Bellot*.

The **\*Temple Church**, or *Church of St. Mary* (Pl. B 45, III; p. xlviii), belonging to the *Middle* and *Inner Temple* in common (the former takes the N., the latter the S. part), is the largest and most important of the four remaining round churches in

England. It is a 'peculiar,' i.e. exempt from episcopal jurisdiction. The round part of the church was consecrated in 1185, and is in the transition-Norman style, with handsome ornamentation. The choir ('oblong'), an admirable example of Early English, was added in 1240. The ceiling-paintings were covered with whitewash during the Protectorate, and the whole building was drastically 'restored' in 1840-42. We enter the church (open 10.30 to 4 in winter, to 5 in summer; closed on Sat.; visitors knock) by a fine Norman porch at the W. end, with half-length figures of Henry II., Queen Eleanor, and others. Services on Sun. at 11 (by ticket) and 3.

INTERIOR. Both the *Round Church* (on which the porch opens) and the *Choir* are borne by clustered marble pillars. The floor is laid with tiles bearing the Agnus Dei (Lamb with the Flag) and the Winged Horse (comp. p. 213). The same emblems reappear in the fine Gothic ceiling, the painting of which has been renewed in the original style. Most of the stained glass is modern. In the Round Church are nine '*Monuments of Templars* (or, rather, of '*Associates of the Temple*'), of the 12-13th cent., with recumbent marble figures in full armour (all 'restored' and symmetrically arranged in 1842). One of these on the S. side is believed to represent William Marshal, Earl of Pembroke (d. 1219), Regent of England during the minority of Henry III. (1216-19; gloves with fingers, slab with conventional foliage beneath head).

Near the E. end of the S. wall of the choir is a recess with a good effigy of an ecclesiastic (13th cent.), discovered during the restoration of 1840-42. At the S.W. corner of the choir are a modern bust of *Richard Hooker* (1563-1600), author of '*Ecclesiastical Polity*,' by Alfred Gatlley (1851), and a black marble tablet to *John Selden* (1584-1654), "the great dictator of learning to the English nation." Most of the old monuments were removed to the triforium of the Round Church (not shown) when the church underwent renovation. The most noteworthy are those of *Richard Martin* (1618), *Edmund Plowden* (1585), and *James Howell* (d. 1666), the letter-writer and "author of the first *Continental Handbook*" ('*Instructions for Forreine Travel*, 1642). On the winding stair leading to the triforium is the so-called 'penitential cell,' with slits through which the services in the choir could be followed.

The lawyers used to await their clients in 'the Round,' just as the serjeants-at-law did in St. Paul's Cathedral. The incumbent of the Temple Church is known as the Master of the Temple. The best-known Master is Richard Hooker (see above), of whom various relics are preserved in the *Master's House* to the N.E. of the church. This house was re-erected after the Fire, probably by Wren; the E. wing was added in 1764. Comp. monographs by *Geo. Worley* (1907) and *T. H. Baylis* (1893).

In the churchyard, to the N. of the choir, is a slab marking the whereabouts of the grave of *Oliver Goldsmith* (1728-74; comp. p. 216).

To the S. of the Temple Church is the block containing the *Inner Temple Hall* (open 10-12 and 3-5; 10-2 in Aug. and Sept.) and *Library*. The former, entered by a carved-oak door (1575), is a modern building, designed by Sydney Smirke (1870), with a fine open oak ceiling, after the pattern of that of Westminster Hall (bronze statues of Templars and Knights Hospitallers by H. H. Armstead and some interesting portraits by Kneller and others). Under the W. end is the ancient



crypt. The library (1862; 70,000 vols.; visitors accompanied by a member admitted 1-2 p.m.) overlooks the Terrace (comp. below); it already existed in 1507. To the E. is *King's Bench Walk*, with two houses ascribed to Wren (Nos. 4 and 5). The Terrace is adjoined by Crown Office Row, with the gateway (1750) to the *Inner Temple Gardens* (not generally open to the public). Across the S. end of Middle Temple Lane are the *Gardens of Middle Temple*. In one of these, according to a well-known scene in 'Henry VI.' (Pt. I. ii. 4), were plucked the white and red roses, assumed as the badges of the Yorkists and Lancastrians in the Wars of the Roses.

*Plantagenet.* Let him that is a true-born gentleman,  
And stands upon the honour of his birth,  
If he suppose that I have pleaded truth,  
From off this brier pluck a white rose with me.

*Somerset.* Let him that is no coward, nor no flatterer,  
But dare maintain the party of the truth,  
Pluck a red rose from off this thorn with me.

*Warwick.* . . . This brawl to-day,  
Grown to this faction in the Temple Gardens,  
Shall send, between the red rose and the white,  
A thousand souls to death and deadly night.

The roosting of thousands of starlings in the trees of the Temple is a feature of interest on the approach of twilight in June. The sundial, supported by a kneeling Moor (Ital.; 17th or 18th cent.), in the Inner Temple Gardens, was brought from Clement's Inn (p. 196).

On the W. side of Middle Temple Lane is \*MIDDLE TEMPLE HALL (open 10-12 and 3-5; 10-4 in Aug. and Sept.; visitors ring), a stately Elizabethan chamber of 1562-72 (100 ft. long, 42 ft. wide, 47 ft. high), with a fine hammer-beam roof and pendants. The exterior was unfortunately stone-faced in 1757; the entrance tower dates from 1832. The hall is used as a dining-hall for the benchers, barristers, and students. The richly carved oak-screen dates from 1575. On the wall, adorned with the arms of Readers and Treasurers, are five royal portraits, including an equestrian portrait of Charles I., a replica or copy (probably by Henry Stone) of Van Dyck's work at Windsor. The armorial bearings in the windows (the earliest dating from 1540) are those of distinguished members of the Inn, including (in recent years) those who have been raised to the peerage. The large table is said to have been made of an oak in Windsor Park, and to have been given to the Inn by Queen Elizabeth. The smaller table is believed to have been made from the timbers of Drake's ship, the 'Golden Hind.' The brass lantern hanging from the Minstrel Gallery is likewise Elizabethan. Shakespeare is said to have taken part in a performance of 'Twelfth Night' in this hall on Feb. 2nd, 1601-2; and it has been the scene of many historic incidents and entertainments to royalty. — The *Middle Temple Library* (no adm.), with 50,000 volumes, occupies a modern building (1861) to the S. (near the Embankment) and

contains a hall 86 ft. long and 63 ft. high. It is rich in works on law, divinity, and church history, and possesses also some curious books on witchcraft.

The list of historical names connected with the Temple is endless. Among the members of the Middle Temple may be mentioned Clarendon, Pym, Ireton, Raleigh, Congreve, Wycherley, Shadwell, Sheridan, Grattan, Blackstone, Henry Fielding, Thomas Moore, Thomas De Quincey, Burke, Ashmole, Dickens, Richard Blackmore (author of 'Lorna Doone'), Eldon, and Sir Henry Havelock; among those of the Inner Temple, Hampden, Selden, Coke, Littleton, Jeffreys, Beaumont, Lyndhurst, Thurlow, Hallam, and Samuel Warren (author of 'Ten Thousand a Year'). Five signers of the Declaration of Independence (Edw. Rutledge, T. Heyward, T. McKean, T. Lynch, and A. Middleton) and several other Revolutionary celebrities (John Rutledge, Wm. Livingstone, Arthur Lee, Peyton Randolph, etc.) were members of the Middle Temple.

On No. 2 Brick Court, Middle Temple Lane, is a medallion commemorating the fact that Oliver Goldsmith died here (comp. p. 214). Blackstone, the celebrated jurist, occupied the rooms below Goldsmith, and complained of the noise made by his "revelling neighbour." Thackeray (1853-59) and Praed also had chambers in this building. Charles Lamb was born (1775) and spent his first seven years in Crown Office Row (No. 2, on the N. side of the Gardens), and he lived with his sister within the Temple from 1801 to 1817, first at 16 Mitre Court Buildings and (after 1808) at 4 Inner Temple Lane (both houses pulled down). Dr. Johnson occupied rooms at 1 Inner Temple Lane, now replaced by Johnson's Buildings. Thackeray had rooms at 10 Crown Office Row from 1848 to 1850. Fountain Court, to the N. of Middle Temple Hall, is indissolubly associated with Ruth Pinch's tryst with her brother Tom ('Martin Chuzzlewit'). The fountain, dating from 1681, was restored in 1919 to its original condition.

**Lincoln's Inn** (Pl. B 41, 45, III), the third of the great Inns of Court, is situated on the E. side of Lincoln's Inn Fields (p. 208) but has its main entrance in Chancery Lane (p. 218). It occupies the site once occupied by the palace of the Bishop of Chichester and a monastery of the Black Friars. It may have become an Inn of Court as early as 1310, though its existing records do not date back further than 1424. The fine *Gatehouse* in Chancery Lane was built in 1518 by Sir Thomas Lovell (whose arms it bears) and was restored in 1899. The story that Ben Jonson worked as a bricklayer on the adjoining wall in 1617 is apocryphal, as the dramatist was then 44 years old and at the height of his fame. The new *Hall and Library* is a successful red brick edifice in the Tudor style, built by Philip Hardwick in 1843. The Hall (visitors usually admitted) contains a large mural painting by G. F. Watts ('Justice—a Hemicycle of Lawgivers'; 1853-59; comp. p. 197). The library (no adm.) is the oldest in London (1497), and contains a statue of Lord Eldon by Westmacott, and the most complete collection of law-books in England (60,000 vols.). The MSS., largely bequeathed by Sir Matthew Hale, are very valuable, especially the fourth volume of 'Prynne's Records.' The *Old Hall* (c. 1506), still used for lectures and examinations, contains a poor example of *Hogarth's* work (St. Paul before Felix; 1748). The *Chapel* (apply at the chief porter's lodge; service on Sun. at 11 a.m.), by Inigo Jones (1623), has been much restored

and altered; the crypt used to serve, like the Temple Church (p. 213), as a rendezvous for the barristers and their clients. The consecration sermon was delivered by Dr. Donne (p. 244), who had also laid the foundation stone. The windows, some of which were 17th cent. Flemish work, were shattered by a zeppelin bomb on Oct. 13th, 1915, and have been restored. — The fine iron gates (1863) on the N. side of the gardens in New Square should be noted.

Among the eminent names associated with Lincoln's Inn are those of Oliver Cromwell (name not on the books), Sir Thomas More, Sir Matthew Hale, 1st Earl of Shaftesbury, William Pitt, John Donne, Horace Walpole, Lord Mansfield, Lord Erskine, Lord Brougham, Cardinal Newman, Canning, Disraeli, and Gladstone. Judah Philip Benjamin (1811-84), the Confederate politician, who became a leading London barrister, was a member of Lincoln's Inn. A tablet on the Chancery Lane wall of No. 24 Old Buildings (near the Gatehouse) notes the fact that John Thurloe, Cromwell's Secretary of State, lived here during the time of his office, 1645-59. The 'Thurloe State Papers' were discovered in the ceiling of the attic at No. 13 (now destroyed) in the reign of William III. Thurloe and Prynne are buried in the crypt of the chapel (see above; tombstone of latter said to have been intentionally defaced). The most famous preachers of Lincoln's Inn were Abp. Ussher, Abp. Tillotson, Abp. Juxon, Bp. Warburton, Bp. Heber, and Frederick Denison Maurice.

The fourth and last of the great Inns of Court (p. 213) is **Gray's Inn** (Pl. R 44, 48, III), in Gray's Inn Road (p. 185), to the N. of Holborn. It is known to have been occupied by lawyers before 1370 and takes its name from the former owners of the site, the Lords Grey de Wilton. The *Hall*, dating from c. 1560, resembles that of Middle Temple and contains a handsome carved screen. Shakespeare's 'Comedy of Errors' was produced here in 1594. The *Chapel* is old but uninteresting; the so-called Archbishops' Window (1894) represents Becket, Whitgift, Juxon, Laud, and Wake. The *Library* (built in 1738, remodelled in 1841; 30,000 vols.) has some interesting MSS. and missals. The shady *Gardens* are supposed to have been laid out by Lord Chancellor Bacon, a statue of whom (by Pomeroy; 1912) stands in the South Square.

The two great names of Gray's Inn are Nicholas and Francis Bacon, the latter of whom became Treasurer of the Inn (signatures in the Library). He retained his chambers here from 1577 till his death in 1626. Among other members were Sir Thomas Gresham, Thomas Cromwell, Lord Burleigh, Abp. Laud, Sir Samuel Romilly (tablet on No. 6 Gray's Inn Sq.), and Sir William Gascoigne, the judge traditionally reported to have committed the Prince of Wales (Henry V.) to prison. Among the curious customs observed in the Inn is a toast on grand days "to the glorious, pious, and immortal memory of Queen Elizabeth." — Comp. 'Gray's Inn,' by W. R. Douthwaite (1886).

Hawthorne writes of Gray's Inn that "Nothing else in London is so like the effect of a spell, as to pass under one of these archways and find yourself transported from the jumble, mob, tumult, uproar, as of an age of week-days condensed into the present hour, into what seems an eternal Sabbath" ('English Note-Books'; Dec. 6th, 1857).

The nine **Inns of Chancery** differed from the Inns of Court in being of minor importance and subordinate character. It was long the custom for students of law to

enter first at an Inn of Chancery and then go on to an Inn of Court, but this practice had become obsolete at the beginning of the 17th century. The Inns of Chancery were thenceforward abandoned to the attorneys, and by the middle of the 18th cent. they had practically ceased to have any legal character.

*Clement's Inn* (see p. 196) and *Clifford's Inn* (p. 199; the oldest and most important of the Inns of Chancery, with Coke and Selden among its members) both belonged to the Inner Temple. So did *Lyon's Inn*, pulled down in 1868. *New Inn* and *Strand Inn*, attached to the Middle Temple, have vanished also. Connected with Lincoln's Inn were *Thavie's Inn* (sold by the benchers in 1769) and *Furnival's Inn* (p. 221), which ceased to have a legal character in 1817 and has since been demolished. The legal history of *Staple Inn* (see p. 220) goes back to the reign of Henry V. (1413-22), that of *Barnard's Inn* (p. 221) to the time of Henry VI. (1422-61). Their connection with Gray's Inn is now a thing of the past.

The two *Serjeants' Inns* (p. 200 and below) were independent bodies, composed solely of serjeants-at-law ("servientes ad legem"), an order of the highest rank of barristers. The society was dissolved in 1877.

'Legal London' is crossed from S. to N. by **Chancery Lane** (Pl. B 45, III), which begins in Fleet St., nearly opposite the Temple (p. 213), passes the entrance of Lincoln's Inn (p. 216), and ends at Holborn, near Gray's Inn (p. 217). It is still largely occupied by solicitors, law-stationers, and other persons connected with the law. The second house from the corner of Fleet St., on the left, succeeds a house and shop kept by Izaak Walton (1624-43; comp. p. 199). Opposite are a bank and an insurance office on the site of Old Serjeants' Inn (see above), behind which is Clifford's Inn (p. 199; entered from Fleet St. or Fetter Lane).

Higher up, on the right, is the **Public Record Office** (Pl. B 45, III), a large edifice in the Tudor style, the E. part (abutting on Fetter Lane, p. 199) erected by *Sir J. Pennethorne* in 1851-66, the W. part (towards Chancery Lane) added by *Sir John Taylor* in 1891-96. The latter covers the site of the old Court of the Master of the Rolls and the Rolls Chapel. On the inner side of the main archway from Chancery Lane are statues of Henry III. and Edward III.; the former king founded on this site (1232) the 'Domus Conversorum' or 'House for Converted Jews,' and the latter assigned in 1377 the house and chapel to the Master of the Rolls. Against the S.E. wall of the new building is part of an arch from the old chapel (13th cent.).

The Public Record Office is the chief depository of the state-papers, records, and archives of England, which are preserved in fire-proof chambers constructed of iron, slate, and brick. The head of the office is the Master of the Rolls, the third member of the Supreme Court of Judicature (p. 197), who was also, until the appointment of Sir George Jessel (the first Jewish Master) in 1873, the Head of the House for Converted Jews. The documents now preserved here were collected from the Tower, the State Paper Office, the Chapter House and Chamber of the Pyx at Westminster Abbey, the Rolls Chapel, and many other repositories. The Record Office publishes Reports, Lists and Indexes, and Calendars.

The Office is open from 10 to 4.30 (10-2 on Sat.), during which time the public is admitted to the Search Rooms. The charge for the inspection of any record, not being a record of a government department, is 1/; in certain cases a covering fee of 2/6 may be paid for any number of connected documents. Persons engaged in historical or literary research may, however, obtain 'students' tickets,' which give them free access to all documents prior to 1801. Foreign students require an introduction from their embassies. Records of government departments can be inspected without fee by any holder of a 'students' ticket' and are open down to dates separately fixed by each department. The charge for an authenticated copy of any record is 6d. per folio of 72 words for documents later than 1760, 1/ for those before 1760. — Comp. 'Handbook to the Public Records,' by S. R. Scargill-Bird (3rd edit., 1908), and 'Sources and Literature of English History from the Earliest Times to about 1485,' by C. Gross (2nd edit., 1915).

The space formerly occupied by the Rolls Chapel (p. 218) is now assigned to the \*Record Office Museum (open free, 2-4; closed on Sat. and Sun.; catalogue out of print). Three of the monuments to Masters of the Rolls, erected in the old chapel, are still in their original positions on the N. wall; viz. that of Richard Alington (d. 1561), that of Lord Bruce of Kinloss (d. 1611), and that of Dr. John Yonge (d. 1516), an admirable work by *Torrigiano*. Two stones found at the back of the last, with carved wings of angels, are apparently spoiled fragments of *Torrigiano's* work in the chapel of Henry VII. (p. 99). In the S.W. corner is a statue of George I., from the old Rolls Court. The heraldic glass in the windows commemorates Masters of the Rolls from the close of the reign of Edward III. and other officials. The most important object in the museum is \**Domesday Book* (2 vellum vols.; central table), containing the results of the statistical survey of England made by order of William the Conqueror in 1086. The so-called *Domesday Chest*, with its triple lock, is likewise shown. The glass-cases contain a remarkable series of interesting and valuable documents and records. Case A. 15. Letter of c. 1220, interesting as one of the earliest extant examples of the use of paper in Europe. Case B. 25. Letters patent of John Balliol, signifying that he had sworn fealty to Edward I., as suzerain of Scotland (1292). Case C. 39. Black Book of the Exchequer, with a perpetual calendar (c. 1250). Case D. Rolls of pleas, with illuminated initials containing portraits of kings. Case E. 49. Receipt-book of the reign of Henry VII., with the royal sign-manual to each entry (1489-95). Case F. Treaties between Henry VIII. and Francis I. of France. Case G. 67. Plan of the Kirk o' Field, to illustrate the murder of Lord Darnley. Case H. 75. Roll showing distinctive marks upon the bills of swans (1497-1515); 98. Wooden tallies used in keeping accounts. Case I. 103-105. Letters of Nelson (103 one of the last he wrote before, 104 one of the first after, losing his right arm); 106. Log of the 'Victory,' recording the battle of Trafalgar; 109. Despatch concerning the battle of Waterloo, with Wellington's signature. Case K. 110A. Signature of William Shakespeare. Case L. 115A. Protocol guaranteeing the neutrality of Belgium (1831; the 'scrap of paper'). Case M. 126. Petition to George III. from Congress (1775), with the signatures of John Adams, Stephen Hopkins, Benjamin Franklin, Thomas Jefferson, etc.; 127. Letter from Washington to his "great and good friend," George III. (1795). — On the pedestal-stand is a collection of autographs from William of Wykeham (1366; No. 1) and Chaucer (1389; No. 3) down to the Duke of Marlborough (1704; No. 105), and Queen Marie Antoinette (1790; No. 109). Richard II.'s is the earliest royal autograph. Also, 60. Anonymous letter to Lord Monteagle, warning him of the Gunpowder Plot (1605); 61 and 63. Signatures of Guy Fawkes (Guido Faukes), the latter supposed to have been written after torture. — Frame T. Bull of Pope Clement VII. (1524), confirming Henry VIII. in the title of 'Defender of the Faith' (with golden bulla by Benvenuto Cellini). Frame W. Account of money received and spent in Ireland in 1649-56, with portrait of Cromwell. Frame X. Coronation roll of Queen Victoria (1838)

Among other documents of interest are early copies of the Book of Common Prayer, Royal Wills, Patent and Pipe Rolls, and much material relating to American history. Comp. 'Guide to the Materials for American History in the Record Office,' by C. M. Andrews, and 'The Public Record Office' (S.P.C.K., 1919).

To the left, almost opposite the Record Office, are the massive offices of the *Law Society* (Nos. 100-113), which has about 9000 members and controls the education of articulated clerks, the admission of solicitors, and the discipline of the legal profession. A large hall, added in 1903-4, contains a War Memorial (1921). Farther on, also to the left, is the entrance to Lincoln's Inn, already described at p. 216. To the right diverges the narrow street named Southampton Buildings, containing the **Patent Office** (Pl. B 45, III), a large Government institution rebuilt in 1895. It deals with letters patent for the protection of inventions and also with trade marks, designs, and copyright. In 1920 there were 36,672 applications for inventions, 6411 for designs, and 12,134 for trade marks. Abridgments of specifications may be purchased in Quality Court (2/ per vol.). The *Patent Office Library* (184,000 vols.) is the finest collection of technical and scientific works in England. It is open at present from 10 to 9. The buildings of the Patent Office adjoin Staple Inn on the S. (see below).

## 22. ALONG HOLBORN TO ST. PAUL'S CATHEDRAL.

STATIONS: *Holborn*, on the Piccadilly Tube (Appx., p. 15); *Chancery Lane* and *Post Office* on the Central London Tube (Appx., p. 13). — OMNIBUSES (Appx.) Nos. 7, 8, 17, 23, etc.

**Holborn** (Pl. R 48, B 45, III), beginning at the S. end of Gray's Inn Road (comp. p. 185), forms a prolongation of the great thoroughfare between the West End and the City, other parts of which are Oxford St. (p. 160) and High Holborn (p. 163). The W. limits of the City at this point (Holborn Bars) are indicated by small stone obelisks at the end of Gray's Inn Road and opposite Staple Inn. Holborn derives its name from the fact that the Fleet River flowed through the valley here and was known as the 'Hole-Bourne,' or stream in the hollow (comp. p. 222). The street escaped the ravages of the Great Fire (1666) and still contains a few ancient buildings.

On the right, opposite Gray's Inn Road, is **\*Staple Inn** (Pl. B 45, III), the picturesque gabled and timbered façade of which, dating from Elizabethan or early Stuart days (restored in 1886), is a unique survival of its kind in a London street. Staple Inn consists of two little quadrangles, with houses dating mainly from the 18th cent., with some earlier features. The Hall, in the S.W. corner of the first court (apply to the porter; fee), dates from 1581 and contains some contemporary glass and a good timber ceiling. The inn, which seems to have been a hostel of the wool-

staplers in the 14th cent., was an Inn of Chancery (p. 217) from the reign of Henry V. until 1884, when it was sold to the Prudential Assurance Co. Dr. Johnson lived for a time in a house here (doubtfully said to be No. 2) in 1759-60, and here he is said to have written 'Rasselas' in the evenings of a single week, to defray the expenses of his mother's funeral. Mr. Grewgious, in 'Edwin Drood,' had lodgings, at No. 10, in the second court, which is adjoined by a small Dutch garden leading to Southampton Buildings (p. 220). See T. C. Worsfold's 'Staple Inn and its Story' (1913; 1/6). — In *Brooke Street*, opening to the left, Chatterton took his own life in 1770, at the age of seventeen. Brooke St. leads to *St. Alban's Church* (Pl. R 48, III), a brick edifice, the masterpiece of Butterfield (1858), with an elaborately decorated interior. It was the church of the Rev. A. H. Mackonochie (d. 1887) and the Rev. A. H. Stanton (d. 1913; commemorated by a chantry in the S. aisle), and is noted for its ritualistic services (good music; fine organ by H. Willis). — Just beyond Brooke St., to the left, opposite Furnival St., are the offices of the *Prudential Assurance Co.*, a huge Gothic edifice of red brick, built by Waterhouse in 1879. It occupies the site of *Furnival's Inn* (p. 218), in which Charles Dickens was lodging when he wrote the first part of the 'Pickwick Papers' (memorial tablet and bust in the court). *Leather Lane*, skirting the E. side of the Prudential Buildings, leads N. to *Eyre Street Hill*, largely inhabited by an Italian colony. On the other (S.) side of Holborn is the entrance to the *Mercers' Schools*, erected by the Mercers' Company in 1894 and occupying the site of *Barnard's Inn* (p. 218). The old Hall (c. 1540) has been retained as the dining-room of the boys (250 in number). The school, founded in College Hill (p. 262) about 1450, has the names of Dean Colet (p. 421) and Sir Thomas Gresham (p. 256) among its pupils.

Beyond Fetter Lane (p. 199) Holborn reaches **HOLBORN CIRCUS** (Pl. B 45, III), in the middle of which is an equestrian *Statue of Prince Albert*, by C. Bacon. Hatton Garden leads N.W. to Clerkenwell Road (p. 185), Charterhouse Street N.E. to Smithfield (p. 227) and Charterhouse Square (p. 231), and St. Andrew Street S. towards Ludgate Circus (p. 202).

*Hatton Garden*, now occupied largely by diamond merchants, takes its name from the garden belonging to the house of Sir Christopher Hatton, Lord Chancellor to Queen Elizabeth. A tablet with a bas-relief portrait and a device of clasped hands commemorates the residence at No. 5 of Giuseppe Mazzini, who while living in this house inspired Young Italy to undertake the struggle for freedom. Mirabeau was an earlier foreign visitor, lodging in Hatton Garden in 1784.

At the beginning of Charterhouse St., to the left, opens *Ely Place*, occupying the site of the town house of the Bishops of Ely, where John of Gaunt died in 1399. The garden was famous, and is mentioned in 'Richard III.' (iii. 4):

"My Lord of Ely, when I was last in Holborn,  
I saw good strawberries in your garden there;  
I do beseech you, send for some of them."

When forced to cede these grounds to Sir Christopher Hatton (at the picturesque yearly 'rent' of a red rose, ten loads of hay, and ten pounds), the Bishop reserved in perpetuity the right to walk in his gardens and to gather yearly twenty bushels of roses. At the Restoration the bishops returned to Ely Place, but in 1772 they exchanged it for a mansion in Dover St. (see p. 128).

The only relic of the episcopal abode is the beautiful little \**Ely Chapel* (*St. Etheldreda's*; Pl. R 48, III; handbook 1/) built c. 1297, with an old oaken roof (restored). The Decorated tracery of the large E. and W. windows is superb (comp. p. lii), and the beautiful statue-niches between the side windows should be noted. The glass is modern. The vaulted crypt also is interesting (adm. 3d.). *St. Etheldreda's* is said to be the only pre-Reformation church in the country belonging to the Roman Catholics (who purchased it in 1871). It is always open. The quiet cloister is planted with fig-trees. The mitre on the front of the *Mitre Tavern* in Mitre Court (No. 9 Ely Place) is supposed to be a relic of the bishop's palace. The name of Bleeding Heart Yard, to the N. of Ely Place, is familiar to readers of 'Little Dorrit'; and in Saffron Hill (Pl. R 48, III), close by, was Fagin's Thieves' Kitchen in 'Oliver Twist.'

To the right, just beyond Holborn Circus, is the church of *St. Andrew* (Pl. B 45, III; open daily), built by Wren in 1686, on the site of an earlier church, the tower of which (110 ft. high) he retained. It was, however, refaced with stone in 1704.

The interior is richly decorated and has some stained glass of the 17th and 18th centuries. The window at the end of the S. gallery bears the arms of John Thavie, after whom Thavie's Inn (p. 218) was named. Dr. Henry Sacheverell was rector of the church in 1713-24. In this church Sir Edward Coke was married to Lady Elizabeth Hatton in 1598, Col. John Hutchinson to Lucy Apsley in 1638, and William Hazlitt to Sarah Stoddart in 1808 (Mary Lamb being bridesmaid, and Charles Lamb the best man). Richard Savage was baptized here in 1697, and another unfortunate poet, Chatterton (see p. 221), interred in the graveyard of Shoe Lane Workhouse, has his burial recorded in the register of this church. Benjamin Disraeli (at the age of 12) was here (in 1817) received into the Christian Church.

Adjoining *St. Andrew's* is the *City Temple* (Congregational; p. 54), originally founded in 1640, and well known for the ministries of Dr. Joseph Parker and the Rev. R. J. Campbell.

We have now reached \**HOLBORN VIADUCT* (Pl. B 45, III), constructed by *William Haywood* in 1867-69, in order to carry the thoroughfare over the depression of the 'Hole-Bourne' (p. 220). The viaduct, 1400 ft. long and 80 ft. wide, is made almost wholly of iron, but owing to the rows of buildings on each side the structure is not visible except in the central bridge over Farringdon St. (p. 202), which is 107 ft. long and supported by 12 granite columns. On the corner-towers (in which flights of stairs descend to Farringdon St.) are statues of Henry Fitzailwin (d. 1212; p. xvii), first Mayor of London, Sir William Walworth (d. 1385; p. 228), Sir Thomas Gresham (d. 1579; pp. xviii, 265), and Sir Hugh Myddelton (d. 1631; p. xix). The shops are largely occupied by cycle-dealers. Beyond the bridge, to the right, is the *Holborn Viaduct Station* (Pl. B 45, IV; p. 4) of the S.E. & C.R.



On a building in *Snow Hill*, which diverges to the left, are a bust of Dickens and figures of Nicholas Nickleby and Mr. Squeers, recalling the fact that it stands near the site of the Saracen's Head, where the two latter joined the Yorkshire coach. — Close by is *Smithfield Market* (p. 227).

At the end of Holborn Viaduct, to the left, at the corner of Giltspur St. (leading to Smithfield), is the church of **St. Sepulchre** (Pl. B 45, 49, IV), the history of which goes back to the days of the Crusaders (12th cent.), though the present edifice is practically the work of 'restorers,' mainly of the late 19th century. Parts of the 15th cent. tower and the S. porch alone escaped the Great Fire. Down to 1890 the bells of St. Sepulchre were always tolled on the occasion of an execution at Newgate, and before 1774 it was the custom to present a nosegay here to each condemned criminal on his way to Tyburn (p. 159).

INTERIOR (open daily). *Roger Ascham* (1515-68), tutor to Queen Elizabeth and author of 'Toxophilus' and 'The Scholemaster,' lies in St. Stephen's Chapel, behind the organ, and *Captain John Smith* (1580-1631), "sometime Governour of Virginia and Admirall of New England," also is buried in this church. On the S. aisle wall, near the resting-place of the latter, is a tablet with a replica of the original inscription (26 lines of verse, beginning "Here lies one conquered that hath conquered kings"). In a glass-case at the N.E. angle of the choir is a *Handbell* which it was the duty of the bellman of St. Sepulchre's to ring outside the condemned cell at Newgate at midnight preceding an execution, at the same time reciting the inscribed verses. The *Organ*, built by Renatus Harris in 1670, but frequently remodelled, is in a handsome carved case.

Opposite St. Sepulchre's, at the corner of the *Old Bailey* (p. 224), rises the curved façade of the new **Central Criminal Court** (Pl. B 49, IV), an imposing modern building by *E. W. Mountford*, completed in 1905. It occupies the site of Newgate Prison (see below), some of the stones of which have been used in the rustica work of the lowest story. Over the main portal, in the Old Bailey, is inscribed "Defend the children of the poor and punish the wrong-doer" (Ps. lxxii. 4, Prayer Book version).

The *Central Criminal Court*, or *Old Bailey Court*, is the chief criminal court for London, Middlesex, and parts of Surrey, Kent, and Essex. It contains in all four courts. The trials are open to the public (entr. in Newgate St.), and are often crowded. On great occasions tickets of admission are issued by the Aldermen and Sheriffs. — The *Great Hall*, with mural decorations by Sir W. B. Richmond (d. 1921) and Gerald Moira, is open to the public on Tues. and Fri., 10-4, if the sittings of the Court permit (closed in Aug.). It contains a statue of Elizabeth Fry (1780-1845; see below), by A. Drury (1913).

NEWGATE PRISON, long the chief prison of London, was begun by George Ince, jun., in 1770 and completed in 1782, after having been partly destroyed by the Gordon Rioters in 1780. It was finally demolished in 1902 (see above). Public executions, previously carried out at Tyburn (p. 159), took place in front of Newgate from 1783 to 1868 and then within the prison down to 1901. [Men are now executed at Pentonville (p. 188) or Wandsworth (p. 322), women at Holloway (p. 181).] Among the prisoners confined here were Anne Askew (p. 228), Daniel Defoe, George Wither, Jack Sheppard, Jonathan Wild, Titus Oates, William Penn, and Lord George Gordon (who died of gaol fever in 1793). Mrs. Elizabeth Fry's successful

efforts to improve the conditions of prison life in Newgate laid the foundation of prison reform throughout Europe (1817).

*Old Bailey* (Pl. B 45, 49, IV), the name of which may possibly have some connection with the *Ballium*, or open space outside the City Walls, leads to Ludgate Hill (p. 202). Some remains of the Roman Wall were found when Newgate Prison was pulled down in 1902 (comp. pp. 225, 257). Jonathan Wild (hanged 1725), the notorious thief-catcher and criminal, lived at No. 68. Milton's writings justifying the execution of Charles I. were burned by the common hangman in the Old Bailey in 1680.

At Old Bailey begins **Newgate Street** (Pl. B 49, IV), a busy thoroughfare continuing the general line of Holborn towards the heart of the City. To the right, beyond the Central Criminal Court, diverges Warwick Lane, leading to Paternoster Row (p. 226). The first house in the lane, to the right, bears a quaint relief of 1668, representing Warwick, the King Maker (1428-70), whose palace stood here. On the same side of Warwick Lane is *Cutlers' Hall*, with terracotta reliefs by George Tinworth (p. 322). To the left, opposite Warwick Lane, is the first block of the General Post Office (p. 225), the buildings of which adjoin **Christ Church** (Pl. B 49, IV), built by Wren in 1687 (steeple added in 1704) on part of the site of the great church of the Grey Friars, destroyed in the fire of 1666. The church (open 12-3; at other times, ring at the Vestry House in the porch) is entered from Christ Church Passage. The present arrangement of the interior dates from 1896. The Purbeck pavement in the chancel and a memorial slab by the door in the E. wall are the only relics of the monastic church, in which four British queens were buried. The carved wooden pulpit is by *Grinling Gibbons*, and the marble font is generally ascribed to the same artist. The six carved panels of Spanish oak on the choir-stalls are in the Spanish style of the 16th cent., but their popular connection with the Armada seems mythical. *Richard Baxter* (d. 1691), author of 'The Saints' Everlasting Rest,' and *Lawrence Sheriff* (d. 1567), founder of Rugby School, are buried in Christ Church, and in the porch are some memorials from Christ's Hospital (see below).

The 'Spital Sermon,' on the Wed. after Easter week, is attended by the Lord Mayor and Aldermen in state, this being one of the four churches in which civic ceremonials take place. It was in Christ Church, on the general Day of Thanksgiving (June 7th, 1649), that Oliver Cromwell, Fairfax, the House of Commons, and other representatives of the new order, "were fitted with a double sermon."

To the N. of the church formerly stood **CHRIST'S HOSPITAL**, the famous 'Blue Coat School,' founded by Edward VI. in 1552, on the site of a 13th cent. House of the Grey Friars. In 1902, however, the school was removed to the country (near Horsham, in Sussex), and its site is now occupied by the new buildings of the General Post Office and St. Bartholomew's Hospital. Among the distinguished men educated here were Campion, Camden, Stillingfleet, Middleton, Dyer, Charles Lamb (who devoted two of the most charming of his essays to his old school), Coleridge, Samuel Richardson (possibly), Leigh Hunt, Sir Louis Cavagnari, and Sir Henry Maine.

On No. 87 Newgate St., to the left beyond Christ Church Passage, is a tablet recording that Sir Henry Irving served his time there as a publisher's clerk. Adjacent is the *Post Office Tube Station* (Appx., p. 13), at the corner of King Edward Street, which skirts the E. end of Christ Church and leads on, between two blocks of the General Post Office, to St. Bartholomew's Hospital. A large part of the block bounded by Newgate St., Giltspur St. (p. 227), St. Bartholomew's Hospital, and the street called St. Martin's-le-Grand (a little farther E.) is occupied by the various buildings of the **General Post Office** (Pl. B 49, IV). The name of the last-mentioned street commemorates the church, college, and sanctuary of St. Martin (founded in 1056 and dissolved in 1548) and is often used as a synonym for the chief postal authorities, as 'Scotland Yard' is employed to designate the police (p. 68).

The *General Post Office* proper, which we reach first in coming from the W., is officially styled KING EDWARD BUILDING, and has its imposing main façade in King Edward St. (though abutting also on Newgate St. and Giltspur St.). It is a large classical edifice by Sir Henry Tanner, constructed of reinforced concrete and opened in 1910. This is the headquarters of the London postal service, and the huge city and foreign mails are handled here. The large and handsome Public Hall, with its walls and counter panelled with Italian and Irish marble, serves for all the usual postal business, including telegrams (N. end) and poste restante letters (S. end). Parcels also are received here, but are at once transmitted to the *Parcel Post Office* at Mount Pleasant (p. 185). In the middle of the yard, to the W. of this building and opening on Giltspur St. (p. 227), is an admirably preserved \*Bastion of the Roman Wall (below the surface).— On the other (E.) side of King Edward St. stands the GENERAL POST OFFICE NORTH, another classical edifice by Tanner (1890–95), containing the offices of the *Postmaster General* and his *Administrative Staff*. The S. side of this building abuts on Angel St., which is spanned by a flying bridge connecting with the GENERAL POST OFFICE WEST, an imposing edifice by J. Williams, dating from 1870–73. It is mainly occupied by the *Central Telegraph Office* and the *Engineering Department*. The former was struck on July 7th, 1917, by a bomb which caused a serious fire. On the E. side of St. Martin's-le-Grand is the vacant site of the old General Post Office East, which stood here from 1829 to 1913. The statue of *Sir Rowland Hill* (p. 101), by Onslow Ford (1882), which formerly stood in front of the Exchange, is to be re-erected in St. Martin's-le-Grand.

The Sorting Offices, the Telegraph Instrument Galleries, and the Roman Bastion, as well as the principal London telephone exchanges, may be visited on the recommendation of a banker or other well-known citizen.

About 13,000 officials are employed in the G.P.O. buildings in the St. Martin's-le-Grand district. Other departments of the service are the *Post Office Savings Bank* at West Kensington (see p. 431); the *Postal and Money Order Office* at Holloway (p. 273); the *Mount Pleasant Office* (p. 185), for inland letters, returned letters, and parcels; the *Stores Department* in Studd St., Islington; and the *Telephone Department* in Queen Victoria St. (p. 280).

It is uncertain when the Crown undertook to be the regular carrier of letters for its subjects, but the first 'Master of the Posts' was appointed in the early 16th century. The Penny Post was introduced in 1840, the Money Order Office in 1838, the Book Post in 1848, the Post Office Savings Bank in 1861, the Post Office Telegraph in 1870, Postal Orders in 1881, the Parcels Post in 1883, the Telephone Service in 1892, Imperial Penny Postage in 1898, and the Payment of Old Age Pensions in 1909. An underground tube railway for the conveyance of letters and postal packets of all kinds from Paddington to the Eastern District Office in Whitechapel, is in course of construction, with intermediate stations at King Edward Building and elsewhere. The trains are to have no drivers and are to be operated by a system of distant control.

For the so-called 'Postmen's Park' and for Aldersgate St., continuing St. Martin's-le-Grand towards the N., see p. 231.

At No. 78 Newgate St. (l.), just beyond King Edward St., is an old relief (below the second floor window) of William Evans and Sir Jeffery Hudson, the gigantic porter and dwarf of Charles II. (see Scott's 'Peveril of the Peak'). This is believed to be a shop-sign and to be near its original position. On the other (r.) side of Newgate, opposite the General Post Office West, diverges *Panier Alley*, so named from having formerly been largely occupied by basket-makers. In it, to the left, is an old relief of a boy seated on a 'panier' (now under glass) with the inscription:—

When ye have sought the Citty round  
Yet still this is the highest ground.

August the 27. 1688.

Newgate St. is continued towards the E. by *Cheapside* (see p. 248), at the junction of which with St. Martin's-le-Grand and St. Paul's Churchyard is a statue of *Sir Robert Peel* (d. 1850), by Behnes.

From the Peel statue PATERNOSTER ROW (Pl. B 49, IV), long the headquarters of the publishers and booksellers of London, runs slightly to the S. of W., nearly parallel with the N. side of St. Paul's Churchyard. Its name is derived from the breviaries and rosaries that used to be sold in it; and the ecclesiastical character of the district is further indicated by such names as Amen Corner, Ave Maria Lane, and Sermon Lane. Paternoster Row is still mainly occupied by publishers and booksellers, especially those dealing in Bibles.

In Paternoster Row, at the W. corner of Paul's Alley, is the *Chapter Coffee House* (rebuilt), where Charlotte and Emily Brontë with their father stayed in 1842 on their way to Brussels, and where Charlotte and Anne stayed in 1848 when on their visit to Messrs. Smith, Elder, & Co. in Cornhill to prove their identity.

Near the W. end of Paternoster Row, just behind St. Martin's Church (see p. 202), is *Stationers' Hall* (Pl. B 49, IV), the guildhouse of the Stationers' Company (see p. 189), the

members of which (unlike those of most City Guilds) have usually some actual connection with their nominal trade (bookseller or stationer). The hall was built in 1670, but was stone-faced in 1800, and a wing was added in 1887. The attics retain their original horn-paned windows.

The Stationers' Company was incorporated by royal charter c. 1556, and for a time it preserved the sole right of printing in England, while it had a monopoly of the publishing of almanacks down to 1771. Until the passing of the Copyright Act of 1911 every work published in Great Britain had to be registered for copyright at Stationers' Hall. The registers go back to 1557 and are a mine of interesting material. The hall (visitors usually admitted on ringing the bell to the left of the door) contains a painting by *Benjamin West* (King Alfred sharing his bread with St. Cuthbert and other pilgrims), a stained-glass window in memory of Caxton (1894), and portraits of Steele, Prior, Samuel Richardson (Master of the Company in 1754), and his second wife, these last by *Joseph Highmore*. Among other relics are Mozart's snuff-box and the composing stick used by Benjamin Franklin when a journeyman printer in London (see pp. 230, 247). A Bible printed by the Company in 1631 omitted the word 'not' from the seventh commandment. An old plane-tree in the court between Stationers' Hall and St. Martin's marks the spot where seditious books used to be burned.

*Amen Court*, a curiously quiet little nook in the heart of London, is entered by a wooden gate at the W. end of Paternoster Row. It contains the dwellings of the Canons Residentiary of St. Paul's, which Wren is supposed to have built. Some of the house-doors still retain their old link-extinguishers. R. H. Barbam (1788-1845), author of 'The Ingoldsby Legends' and a minor canon of St. Paul's, died at No. 1.

For *St. Paul's* and *St. Paul's Churchyard*, see Rte. 25.

## 23. SMITHFIELD AND CLERKENWELL.

STATIONS: *Farringdon Street* and *Aldersgate* on the Metropolitan Railway (Appx., p. 12); *Post Office*, on the Central London Railway (Appx., p. 13); *Holborn Viaduct*, on the S.E. & C.R. (pp. 4, 222). — TRAMWAYS Nos. 79, 79 (Appx.).

From St. Sepulchre's Church, at the E. end of Holborn Viaduct (p. 223), *Giltspur Street* (Pl. B 49, IV), continuing the line of Old Bailey (p. 223), runs N. to Smithfield, passing (r.) the loading yard of the General Post Office (p. 225) and some new buildings belonging to St. Bartholomew's Hospital (p. 228). On the left a small gilt figure of a naked boy on the corner-house of *Cock Lane* marks *Pye Corner*, where the Great Fire of 1666, which started at Pudding Lane (p. 274), is generally but erroneously said to have stopped.

In 1762 the 'Cock Lane Ghost' created a nine days' wonder. A man named Parsons and his daughter, who lived in Cock Lane, pretended that a spirit ('Scratching Fanny') was in the habit of answering questions by means of rapping; but when an undertaking was given that the ghost should rap on its coffin in the crypt of St. John's (p. 234), a committee of investigation (including Dr. Johnson) was formed, and the imposture was discovered.

**Smithfield** (Pl. R 52, IV), more particularly known as West Smithfield to distinguish it from the less important East Smithfield near Tower Hill (p. 302), is a place of great historic interest, though now noted mainly as the site of the principal

London meat market. Originally a spacious 'smooth field' or grassy expanse just outside the City walls, it was the scene of various famous tournaments, and from 1150 to 1855 it was the chief horse and cattle market of London (comp. p. 188). From an early period until the reign of Henry IV. (comp. p. 159) it was a usual place of execution, and here Sir William Wallace, the Scottish patriot, suffered in 1305. In 1381 the rebel Wat Tyler was slain here by Sir William Walworth, the Lord Mayor, in presence of Richard II. Under the Tudors many persons were burned at Smithfield for their religious convictions. Anne Askew perished here in 1546. A memorial on the exterior wall of St. Bartholomew's Hospital commemorates the Protestant martyrs put to death here in Mary's reign. From 1133 till 1840 Smithfield was the scene of *Bartholomew Fair*, held every year for several days about the feast of St. Bartholomew (Aug. 24th). Originally a cloth fair of considerable importance, this later degenerated into a resort of showmen, jugglers, and strolling players, frequently referred to in Elizabethan and later literature (comp. Ben Jonson's 'St. Bartholomew Fair.') *Cloth Fair*, an old street on the N.E. side, marks the site once occupied by the booths of the drapers and clothiers.

On the N. side of the square stands the *Central Meat Market* (Pl. R 48, 52, IV), a spacious building in the Renaissance style by Sir Horace Jones, built in 1867-68. It is 631 ft. long, 246 ft. broad, 32 ft. high, and covers an area of  $3\frac{1}{2}$  acres. A spiral road winding round the circular garden in the middle of the square descends to the basement of the market, where there are depots and sidings connected with the chief railways for the transport of the meat (no adm.). — Adjoining the meat market on the S.W., and in a similar style of architecture, is the *Central Poultry and Provision Market* (1880). Farther W., in Farringdon Road (p. 185), is the *Central General Market* (1892), for the sale of poultry, provisions, fish, and vegetables.

On the S.E. side of Smithfield is **St. Bartholomew's Hospital** (Pl. B 49, IV), which, together with a priory for Augustinian canons, was founded in 1123 by Rahere, a favourite courtier of Henry I., in fulfilment of a vow made by him when lying sick at Rome. It is the oldest charitable institution in London that retains its original site. Whittington, the famous Mayor, bequeathed money for its repair in 1423. At the Dissolution in 1546, when the priory was demolished, the hospital was spared by Henry VIII., who is regarded as its second founder. The present buildings date mainly from the 18th and 19th centuries. Those in the great quadrangle were built by James Gibbs in 1730-70. — Comp. 'The History of St. Bartholomew's Hospital,' by Norman Moore, M.D. (1919).

The main entrance, in Smithfield, was erected in 1702; over the gateway is a statue of Henry VIII., with figures of a sick

man and a cripple above. Inside the gates, to the left, is the small church of *St. Bartholomew the Less*, originally founded by Rahere as the hospital-chapel, but rebuilt (except for the tower) in 1789 and 1823. Inigo Jones (1573-1652) was baptized here. Visitors desiring to see the hospital apply at the clerk's office in the second archway on the left.

The large scenes on the walls of the main *Staircase*, representing the Good Samaritan and the Pool of Bethesda, were painted gratis by Hogarth, who, in return, was made a life-governor of the hospital. — The *Great Hall* contains an interesting collection of portraits of famous surgeons and physicians. Harvey, who discovered the circulation of the blood, was chief physician of the hospital in 1609-43; Abernethy, the famous surgeon, was a lecturer from 1791 to 1827.

St. Bartholomew's Hospital now contains 686 beds, and about 8000 in-patients and 63,000 out-patients are treated here annually. The annual income amounts to about £90,000. — To the right (S.W.) of the main entrance are three modern additions. The first is the *Pathological Department*, opened in 1908. The second accommodates the famous *Medical School* ('Bart's'), admirably equipped with lecture-halls, dissecting-rooms, laboratories, museum, and library. The students number 450 and the teaching-staff 70. Farther on is the *Out-Patients' Department* (1907). The foundation stone of a *Home for St. Bartholomew Nurses* was laid by Queen Mary in 1921.

By far the most interesting building at Smithfield is the church of **\*St. Bartholomew the Great** (Pl. R 52, IV), which belonged to the priory founded in 1123 by Rahere, and is, next to the chapel in the White Tower (p. 294), the oldest church in London. It is approached from the E. corner of Smithfield (to the N. of the hospital), through a small E.E. gateway, once the W. entrance to the S. nave-aisle. Above the gateway is a house with an Elizabethan half-timbered façade, brought to light by a zeppelin bomb explosion in 1915 through the loosening of the tiles that long concealed it. The site of the nave, which was completed in the 13th cent., is now occupied by the churchyard, and the bases of some of the piers may be seen beside the path leading from the entrance gateway to the present church-door. We enter the church by a modern porch, beneath a brick tower built in 1628 to take the place of the tower over the crossing. The tower contains five bells dating from 1510. The church is open from 9.30 till 5 (adm. 6d. to the crypt, triforium, cloisters, etc.); Sun. services at 8.15, 11, 11.30, and 7. Illus. guide, 1/3.

At the Dissolution the conventual buildings and much of the church were pulled down or alienated, and of the original priory-church there stands only the choir, built by Rahere, with the crossing and one bay of the nave, added before 1170 by his successor. The restoration of the church, begun in 1863, was resumed, in 1886, with Sir Aston Webb as architect; various encroaching buildings have been cleared away, and portions of the church, such as the Lady Chapel and the N. Transept, have been rebuilt on the original foundations and incorporating the remains of the original walls. Comp. p. xlvii.

On Good Friday, in accordance with a custom dating from 1686, twenty-one poor widows each receive a new sixpence, which is laid on a flat tombstone in the churchyard. The sixpence is now supplemented by a hot cross bun, a shawl, and half-a-crown.

The INTERIOR of the church, the ritual or monastic choir of Rahere's priory-church, is most impressive, with its heavy columns, piers, and round arches in the pure Norman style. The clerestory, however, above the Norman triforium, is Perp., having been rebuilt early in the 15th century. The triforium is interrupted on the S. side by *Prior Bolton's Window*, a beautiful Perp. oriel (once communicating with the prior's house), added by Prior Bolton (1506-32), whose rebus, a bolt and a tun, it bears. The apsidal ending of the choir, with its stilted arches, was built in 1866 by Sir Aston Webb in place of the previous square ending, which is supposed itself to have been an innovation of the 15th century. On the N. side of the sanctuary is the early 15th cent. \**Tomb of Rahere* (d. 1143), with a coloured effigy, beneath a rich canopy usually regarded as of later date.—In the S. *Transept* stands the 15th cent. font at which Hogarth was baptized in 1697. A narrow staircase ascends thence to the triforium. In the S. *Ambulatory* is the alabaster monument of Sir Walter Mildmay (d. 1589), founder of Emmanuel College, Cambridge, and one of Mary Queen of Scots' judges. Farther on is the new choir-vestry (1914), incorporating the base of the walls of the trefoil-shaped Chapel of St. Stephen. On the door at the end of the ambulatory the rebus of Prior Bolton recurs.—The *Lady Chapel*, rebuilt in 1896 and retaining little of the original fabric of the 14th cent., is separated from the E. end of the choir by a beautiful modern iron screen. It was at one time used as a printing-office, and then as a fringe factory. Beneath it is a *Bone Crypt*, now used as a mortuary chapel (vaulting restored).—The door at the E. end of the N. *Ambulatory* admitted to St. Bartholomew's Chapel, which has wholly vanished. The N. *Transept* was at one time occupied by a blacksmith's forge. The stone screen at its W. end dates from the beginning of the 15th century.

The demolition of some picturesque Elizabethan houses in Cloth Fair (p. 228) in 1914 permits an interesting glimpse from that street of the exterior of the N.W. bay of the nave. The only relic of the conventual buildings is a fragment (three bays) of the old cloisters, entered through a Norman doorway, with the original 15th cent. oaken doors, at the W. end of the S. ambulatory. These, built about 1405, were rebuilt in 1905 and now contain a few ancient fragments and relics, including a portion of Rahere's shoe from his tomb.

To the S. of the church is *Bartholomew Close*, in which Milton sought hiding after the Restoration in 1660. Hogarth was born here in 1697, and here Benjamin Franklin lived while working in the printing office in the Lady Chapel (see above). Washington Irving also lodged here.

From the E. corner of Smithfield *Little Britain*, a narrow street deriving its name, according to Stow, from a house belonging to the Dukes of Brittany, and once famous for its booksellers, runs E., with St. Bartholomew's Hospital on the right and Bartholomew Close on the left. Farther on it turns abruptly to the left and ends at Aldersgate St., at



the corner of which is the church of *St. Botolph without Aldersgate* (Pl. B 49, IV), slightly injured by the Great Fire, but entirely rebuilt in 1790. Its churchyard is now a pleasant little garden, known as the *Postmen's Park* from its proximity to the General Post Office, and contains a covered arcade, presented by G. F. Watts, with a statuette of the donor and tablets recording deeds of 'heroic self-sacrifice,' especially in humble life.

**ALDERSGATE STREET** (Pl. B 49, R 52, IV), a business street with no attractions but its associations, is the N. continuation of *St. Martin's-le-Grand* (p. 225) and, beyond *Aldersgate Station* (Appx., p. 12), of the Metropolitan Railway, is itself continued by *Goswell Road* (tramway), intersecting *Clerkenwell Road* (p. 185) and *Old Street* (p. 272), to the '*Angel*' (p. 272). Mr. Pickwick lodged with Mrs. Bardell in *Goswell St.*, as the S. portion of *Goswell Road* was formerly called. *Aldersgate St.* derives its name from the old N. city-gate (pulled down in 1761), which stood a little to the S. of the church. It formerly contained many inns and also several noblemen's houses, of which the most important were *Lauderdale House*, *Shaftesbury House*, and *Petre House*, but the sole traces that survive are the names of some of the courts and passages on the E. side. Milton, who sold '*Paradise Lost*' to an *Aldersgate* printer, occupied several houses in this region; from 1643 to 1645 he lived in *Lamb Alley* (now *Maidenhead Court*, 29 *Aldersgate St.*); from 1645 to 1647 in the *Barbican*, which diverges to the E. opposite *Aldersgate Station*; and after the Restoration in *Jewin St.*, another side-street on the E., a little S. of the *Barbican*. Just beyond the station *Charterhouse St.* (see below) diverges to the left for *Charterhouse Square*.

*Charterhouse Street* (Pl. R 48, 52, III, IV) leads N.E. from *Holborn Circus* (p. 221), past the N. side of the *Central Meat Market* (p. 228), to *Aldersgate St.* (see above). On the way it passes *Charterhouse Square*, once a fashionable place of residence. Here *Thackeray* lodged while attending *Charterhouse School* (p. 232). On the N. side of the square lies the—

\***Charterhouse** (Pl. R 52), founded in the 14th cent. as a convent but since 1611 a famous hostel for poor gentlemen, known to all readers of '*The Newcomes*.' Apart from the pensioners' quarters (p. 233), the buildings date mainly from the 16th century. Visitors are shown the buildings by the porter (fee 1/) on Mon., Wed., and Fri., from 3 to 5. For admission to the services in the chapel (Sun. 8 and 11, week-days 9.30 and 6), apply at the porter's lodge. The services are usually suspended in July.

In 1371 the Carthusian priory of the Salutation of the Mother of God was founded here by Sir Walter de Manny, a distinguished soldier under Edward III., on a burial-ground where 50,000 victims of the Black Death had been interred. This was the fourth English house of the Carthusians, an order founded by St. Bruno in 1084 at the Grande Chartreuse, near Grenoble; the name Charterhouse is a corruption of the French name Chartreuse. In 1535 the last prior, John Houghton, was executed at Tyburn for denying Henry VIII.'s ecclesiastical supremacy, and in 1538 the priory was seized and secularized. Sir Edward North, afterwards Lord North, to whom the property was granted in 1545, built a mansion (later known as *Howard House*) on the site of the Little Cloisters, and here Queen Elizabeth visited him for some days immediately after her coronation and again in 1561. In 1565 Thomas Howard, fourth Duke of Norfolk, bought the Charterhouse, in which he made considerable alterations and additions, and here he carried on the conspiracy in favour of Mary, Queen of Scots, that led to his execution in 1572. His second son, Thomas Lord Howard, afterwards Earl of Suffolk, to whom the property passed in 1595, entertained James I. for four days after the royal entry into London in 1603. This Lord

Howard was the admiral who commanded the attack on the Azores fleet rendered ever memorable by the exploit of the 'Revenge.' In 1611 the Charterhouse was bought for £13,000 by Thomas Sutton, a shrewd Elizabethan soldier, who had amassed a large fortune from rich coal lands in Durham and probably also as a merchant-adventurer; and here he founded the 'Hospital of King James in Charterhouse,' including a hospital for 80 poor brethren and a free school for 40 poor boys.

Owing to a decline in the revenues, the number of pensioners is now 56. Each receives a room, dinner in hall, a black gown to wear within the precincts, and £52 a year. Pensioners must be bachelors or widowers, members of the Church of England, and over sixty years of age; and they must have been officers in the Army or Navy, clergymen, doctors, lawyers, artists, or professional men. A curfew-bell tolls at 8 or 9 p.m. as many times as there are brethren in residence.

The CHARTERHOUSE SCHOOL rapidly developed into one of the chief public schools of England, and now numbers over 500 boys besides 60 foundation scholars. In 1872 it was transferred to Godalming, in Surrey. Among its former scholars ('Carthusians') were Lovelace, Crashaw, Isaac Barrow, Roger Williams (founder of Rhode Island), Steele, Addison, John Wesley, Blackstone, Lord Ellenborough, Grote, Thirlwall, Havelock, Lovell Beddoes, John Leech, and Thackeray. 'The Newcomes' of the last describes the Charterhouse under the name of 'Greyfriars'; Col. Newcome is represented as both an ex-pupil of the school and a poor brother, a coincidence that has almost never occurred in fact. — After the removal of the Charterhouse School its site, mainly around the Great Cloister, was purchased by the *Merchant Taylors' School*, a day-school with 600 boys, founded in 1561 in Suffolk Lane, Upper Thames Street. Edmund Spenser and Lord Clive were educated at this school. The present school-hall was built in 1872 on the site of the old Foundation Scholars' House.

We enter the Charterhouse precincts, a peaceful oasis amid the turmoil of the City, by a 16th cent. *Gatehouse*, altered in the 18th cent., with a side-entrance added in the 19th century. From the *Entrance Court* we pass by an archway below the Long Gallery of Howard House (not shown) into the *Master's Court*, which occupies the site of the Little Cloisters. Immediately facing us here is the Great Hall (p. 233); the buildings (now faced with modern brick) on the other three sides of the quadrangle formed part of Howard House, and are occupied by the Master (on the E.) and the Registrar (on the W.). A door in the N.E. corner of the court admits to the *Chapel Cloisters*, built in 1613, containing memorial tablets to famous 'Carthusians.' On the left is the door of *Brooke Hall*, a common-room named after the headmaster of 1628. — The *Chapel* was built in 1349 as a mortuary chapel (comp. p. 231) before the foundation of the monastery, and portions of the S. and E. walls belong to the original structure. Behind the panelling on the E. wall is an aumbry. The ante-chapel, or lay-brothers' choir, was built by Prior Tynbygh in 1512. The N. arcade, the N. aisle, the pulpit, communion table, and seats in the middle of the church date from about 1614. The elaborate tomb of Thomas Sutton (d. 1611), with a recumbent effigy, was designed by Nicholas Stone and Bernard Jansen. Among the other monuments (not in their original positions) are those of John Law, one of Sutton's trustees (d. 1614), by Nicholas Stone; Dr. Raine (d. 1811), by Flaxman; and Lord Ellenborough

(d. 1818), by Chantrey. Near the vestry is a fragment of the tomb of Sir Walter de Manny (d. 1372). — We now ascend the *Great Staircase* of carved oak, constructed by the Duke of Norfolk. The *Terrace*, reached from the upper floor, is supported on an arcade built by the Duke of Norfolk along the W. side of the Great Cloister (see below). The *Officers' Library*, containing books bequeathed by Daniel Wray, formed until 1784 a part of the \**Great Chamber*, which with its panelled chimney-piece (perhaps brought from Italy), Flemish tapestries, and beautiful ceiling is the finest Elizabethan room in England. The *Duchess's Withdrawing Room*, with a collection of prints, etc., and the *Duke's Privie Chamber* are not always shown to visitors. We descend to the Master's Court and enter the *Great Hall*, built early in the 16th cent. as a guest hall, but much altered by the Duke of Norfolk, who raised the roof, inserted the upper windows, and added the singing-gallery, screen, and panelling. The brothers dine here daily. Adjoining is the *Brothers' Library*, occupying the site of the monks' refectory. — A neighbouring door gives upon the *Great Cloister*, 100 yds. square, now the playground of Merchant Taylors' School. Around it once stood the 24 cells of the monks, each a two-storied cottage with a garden. Beneath the terrace are traces of three doorways, with the hatches through which the monks' food was handed in.

A passage on the W. side of the Master's Court leads past the *Monks' Kitchen* into the *Wash House Court*, the best preserved part of the monastic buildings as rebuilt in the 16th century. On the ground-floor were the working-rooms of the lay-brothers, on the first floor their cells. The attics and some of the windows are of later date. On the outer (W.) wall of this court, in the brickwork, are a cross and the letters I H, either the initials of John Houghton (p. 231) or a portion of the sacred symbol I H S. — To the N. of this point are *Preacher's Court* and *Pensioners' Court*, two quadrangles dating from 1826-39, in which the brothers reside.

From Charterhouse St., opposite the Central Meat Market (p. 228), *St. John Street* runs N. to the Angel at Islington (p. 272). To the left diverges *St. John's Lane*, spanned by **St. John's Gate** (Pl. R 48), the S. gate of the once famous and wealthy priory of the Knights Hospitallers of the Order of St. John of Jerusalem. The priory was founded about 1130, and was finally suppressed by Elizabeth. It was later the residence of Edmund Tylney, Master of the Revels, who here licensed thirty of Shakespeare's plays. The gatehouse, which, apart from the church (p. 234), is the sole relic of the priory, was erected by the Grand Prior Sir Thomas Docwra in 1504. It is flanked with towers and adorned with numerous coats-of-arms. In 1731-81 it was used as the printing-office of the 'Gentleman's Magazine,' conducted by Edward Cave, to which Dr. Johnson used to contribute.

Since 1887 the premises have been occupied by the modern Order of St. John of Jerusalem, revived in 1831, which devotes itself to ambulance and hospital work. Its war service, in coöperation with the Red Cross, was of the highest importance. The British Ophthalmic Hospital at Jerusalem is under its control. — Visitors desiring to inspect the gatehouse must make previous application to the secretary. The library, with its original ceiling, contains historical relics from Malta and Rhodes. The chancery has a fine Elizabethan chimney-piece. The council-chamber over the archway is the room in which Garrick gave his first performance to Cave's workmen and friends. On the S. side of the gate is a modern building designed by John Oldrid Scott in 1903, with a fine chapter-hall on the second floor. — See 'The Order of the Hospital of St. John of Jerusalem,' by H. W. Fincham and W. R. Edwards (1915).

In St. John's Square, farther N., beyond Clerkenwell Road (p. 185), lies **St. John's Church** (Pl. R 48; caretaker at the Church House, adjoining St. John's Gate), built about 1720 and incorporating the choir-walls of the ancient priory-church. The area of the original circular nave is indicated by a line on the ground in front. Much the most important relic of the ancient church is the interesting and well-preserved *Crypt* (adm. 6d.), 62 ft. by 51 ft. and 12 ft. in height. The three W. bays of this, in the Norman style, date from about 1140; the two E. bays and the side-chapels, in the transitional style, were added about 1185. The fine alabaster effigy of Vergara, a 16th cent. knight, presented in 1914, was brought from the old cathedral of Valladolid. The S. chapel is now used as a communion-chapel for the Order of St. John and contains numerous memorial tablets. The two chambers on the N. contain fragments from the ancient church and other antiquities. Exposure of the Cock Lane ghost fraud, see p. 227. — Behind the church is the grave of John Wilkes Booth (d. 1836), supposed to have been of the same family as the murderer of President Lincoln.

To the N. of Clerkenwell Road (p. 185) lies the industrial district of **Clerkenwell**, noted especially as the quarter of watchmakers, jewellers, and opticians. Near the intersection of Clerkenwell Road and Farringdon Road (p. 185) is *Clerkenwell Green* (Pl. R 48). The Clerkenwell House of Detention, a prison which stood here from 1775 to 1877, was in 1867 the scene of an attempt to rescue two Fenian prisoners by blowing up the prison-walls. In Clerkenwell Close, N. of the Green, is the church of *St. James*, rebuilt in 1792 on the site of an ancient Benedictine nunnery. On its W. front is an iron tablet, set up in 1878, with the spout of a pump from the old clerks' well in Ray St. (Pl. R 48), where the parish-clerks of London used to perform their miracle plays. This well gave its name to the whole district.

Among former residents of Clerkenwell were Izaak Walton (1650-61), John Wilkes (born here in 1727), Christopher Pinchbeck, inventor of the alloy that bears his name (1721), and Emanuel Swedenborg, who died in 1772 at 26 Great Bath St. (off Farringdon Road). The Red Bull Theatre, mentioned by Pepys, stood in Woodbridge St. (Pl. R 48) from the reign of Elizabeth till 1668. Edward Alleyn (p. 447) played there in 1617.

In St. John St. (p. 233), farther N., is the *Martyrs' Memorial Church*, built in 1870 in honour of the Smithfield martyrs (p. 328). Adjoining it, on the site of the old manor-house belonging to the Marquises of Northampton, is the *Northampton Polytechnic Institute* (Pl. R 47), opened in 1897. St. John Street next passes Rosebery Avenue (p. 185), in which is the old *Sadler's Wells Theatre* (recently rebuilt), where Samuel Phelps produced thirty-four of Shakespeare's plays in 1844-64. Chadwell St., farther on, leads to *Myddelton Square* (Pl. R 47), the W. side of which was known as Myddelton Terrace when Carlyle visited Edward Irving at No. 4 in 1824. Thomas Dibdin lived next door (No. 5).

## 24. THE THAMES EMBANKMENT BETWEEN WESTMINSTER AND ST. PAUL'S.

STATIONS : *Westminster*, *Charing Cross*, *Temple*, and *Blackfriars* on the District Railway (Appx., pp. 11, 13); *Charing Cross* on the Bakerloo and Hampstead Tubes (Appx., p. 14). — TRAMWAYS all the way along the Embankment and across Blackfriars and Westminster Bridges (Appx.). — OMNIBUSES (see Appx.), Nos. 3, 12, 53, 59, 76, 77, etc., across Westminster Bridge; Nos. 1, 48, 67, 68, across Waterloo Bridge; Nos. 4, 45, 63, 76, across Blackfriars Bridge; Nos. 4, 6, 9, 11, 13, 15, etc., up Ludgate Hill. — STEAMBOAT PIERS (comp. p. 26) at Westminster, Charing Cross, and Waterloo Bridges, Temple, and Blackfriars Bridge, but, at present, no passenger steamer service (comp. p. 481).

The *Victoria Embankment* (Pl. B 42, 45, I, III) extends along the left bank of the Thames from Westminster Bridge to (1½ m.) Blackfriars Bridge. The first suggestion to embank the Thames here came from Sir Christopher Wren, but this notable improvement was made only in 1864-70 under the supervision of *Sir Joseph Bazalgette* (p. 236). The smooth macadam roadway, 65 ft. in breadth, is flanked by wide foot-pavements and protected on the river side by a solid granite wall, 8 ft. thick, supported by a concrete foundation, sunk in the bed of the river. The whole area now occupied by the Esplanade and the attractive gardens on its landward side was formerly an unsightly expanse of mud at low tide. The Embankment is traversed by tramways and affords also a pleasant route for those driving or walking from Westminster to the City. Beneath it run the District Railway (p. 25) and two other tunnels, one used for water-pipes, gas-mains, and telegraph wires, and the other for a main intercepting sewer. Rows of plane-trees have been planted on each side.

On the W. the Esplanade begins at \**Westminster Bridge* (Pl. B 43, I), a graceful structure built in 1862, at a cost of £400,000, spanning the Thames from Westminster to Lambeth and commanding beautiful views of the river, which here runs N. and S. At the W. end of the bridge is a colossal group of Boadicea in her war-chariot, by *Thomas Thornycroft* (1902).

The bridge, designed by *Thos. Page*, is 810 ft. long and 84 ft. wide and consists of seven iron arches borne by granite piers. It replaces an older stone bridge constructed in 1739-50, the view from which inspired Wordsworth's noble sonnet 'Composed on Westminster Bridge' (1802).

— Just above the bridge are the *Houses of Parliament* (left bank), with their famous terrace, and *St. Thomas's Hospital* (p. 316), on the Albert Embankment (right bank). Just below the bridge, on the right bank, is the new *London County Hall* (see p. 316).

The block of buildings to the left as we begin our walk along the Victoria Embankment includes *St. Stephen's Club* and the *Westminster Station* of the District Railway (Appx., p. 11). A little farther on is *New Scotland Yard* (Pl. B 43, I), the headquarters of the Metropolitan Police (p. 7), an effective turreted building in the Scottish baronial style, by *Norman Shaw*, erected in 1891 (main entr. in Derby St.; entr. to Lost Property Office from the Embankment, open 10-4). Beyond this are *Montagu House* (p. 71; behind a high garden wall) and temporary extensions of the Government offices in Whitehall Gardens (p. 71). The Embankment Gardens, which skirt the N. side of the roadway beyond Horse Guards Avenue (Pl. B 42, I), are likewise occupied by temporary Government offices.

The bronze statues formerly to be seen in the gardens included those of *William Tyndale* (c. 1484-1536), reformer and translator of the New Testament (by Sir Edgar Boehm, 1884); of *Sir Bartle Frere* (1815-84), High Commissioner of South Africa (by Sir Thomas Brock, 1888); and of *General Sir James Outram* (1803-63), the 'Bayard of India' (comp. p. 106; by Noble, 1871). The huge Renaissance pile behind these gardens includes *Whitehall Court* and the *National Liberal Club* (p. 78).

In the open space at the other end of the gardens converge Whitehall Place, the wide Northumberland Avenue (p. 65), Craven St. (p. 191), and Villiers St. (p. 191; beyond the bridge). At this point the South-Eastern and Chatham Railway is carried across the Thames by the *Charing Cross Railway Bridge* (Pl. B 42, I), erected in 1860-64, alongside which runs a separate footway (the 'Hungerford Foot Bridge'), commanding interesting views of the river (stairway approaches in Villiers St. and on the Embankment). It replaces the Hungerford Suspension Bridge, the materials of which were partly used for the suspension bridge at Clifton. In the Embankment wall, opposite Northumberland Avenue, is a niche with a bronze bust of *Sir Joseph Bazalgette* (1819-91; p. 235), by George Simonds. Here is a *Floating Fire Brigade Station*.

The Thames now bends round till it again flows from W. to E. To the left is the *Charing Cross Underground Station* (Appx., pp. 11, 14), adjoined by *Hungerford House*, used by the engineers' department of the London County Council. Opposite, in the Embankment wall, is a bronze medallion of *W. S. Gilbert* (1836-1911), by Sir George Frampton. To the left, just beyond Hungerford House, is the entrance to the largest section of the *Embankment Gardens* (entered temporarily from Villiers St.) with a bandstand. Facing us as we enter, at the foot of Buckingham St. (p. 191), is the old *\*Water Gate* (Pl. B 42, I) of York House (p. 191), by

Nicholas Stone, "master mason of Whitehall and Windsor," in whose 'Works Book,' at the Soane Museum (p. 209), is an entry that he designed and built it. The design is, however, claimed also for Inigo Jones and for Sir Balthazar Gerbier, the architect of York House. The position of the gate, still beautiful though now deprived of its meaning, indicates the course of the Thames at the time of its erection (1625).

The garden contains also statues or memorials of *Robert Burns* (1759-96), by Steell (1884); *Sir Wilfred Lawson* (1829-1906), a noted temperance advocate, by McGill (1907); the *Rt. Hon. Henry Fawcett* (1833-84), the blind postmaster-general (fountain by Basil Champneys, medallion by Mary Grant, 1886); *Robert Raikes* (1735-1811), the founder of Sunday Schools, by Brock (1880); and *Sir Arthur Sullivan* (1842-1908), the composer, by Goscombe John (1903); and a memorial to the *Imperial Camel Corps* (1916-18), by Major Brown.

On the landward side of the gardens are the Adelphi Terrace (p. 192), the Hotel Cecil (p. 192), the Savoy Hotel (p. 192), and the office of the *Institution of Electrical Engineers*, a building in an Italian style, of red brick with limestone facings.

On the river side of the Embankment, opposite the middle of the gardens, rises **Cleopatra's Needle** (Pl. B 42, I, III), a monolith of pink granite (now almost black through exposure), 68½ ft. in height and 180 tons in weight, erected here in 1878.

The obelisk, which has no connection with Cleopatra, was one of two erected at Heliopolis by Thothmes or Thutmosis III., a sovereign of the 18th Dynasty (c. 1500 B.C.), and dedicated to Tum of Heliopolis. About two centuries later they were usurped by *Rameses the Great*, who added his own inscriptions, and in 12 B.C. they were taken to Alexandria. This one was presented to the British nation by Mohammed Ali in 1819, but no steps were taken for many years to remove it. Eventually Sir Erasmus Wilson had it encased in an iron cylinder and transported at his own expense in the obelisk-ship, 'Cleopatra.' After being abandoned during a storm in the Bay of Biscay, it was finally recovered and brought to London. The inscriptions on the grey granite pedestal (18 ft. 8 in. high) relate its history. The bronze sphinxes at its base, scarred by a bomb on Sept. 4th, 1917, were designed by *G. Vulliamy*. The companion obelisk is now in Central Park, New York.

Opposite Cleopatra's Needle is the *Monument of Belgium's Gratitude* for British aid during the War. The sculptures are by *J. Rousseau* (1919), the general design by *Sir R. Blomfield* (1920). — On the Embankment parapet, opposite the end of Savoy St. (p. 193), is a memorial to *Sir Walter Besant* (1836-1901), by *Sir George Frampton* (a replica of the panel in St. Paul's, p. 247).

We now pass under the first arch of **\*Waterloo Bridge** (Pl. B 42, III), leading S.E. to Waterloo Station (p. 319) and the 'Elephant' (p. 314). This fine granite bridge, 1240 ft. long and 42 ft. wide, was built by *John Rennie* in 1811-17, at a cost of about £940,000. It is supported by nine arches, each 35 ft. high and 120 ft. in span. The view rivals that from Westminster Bridge. Comp. p. lix.

Just below Waterloo Bridge are (r.) the floating *Thames Police Station* and (l.) the **\*River Façade of Somerset House**

(p. 194), with its water-gate and fine terrace supported by arches, well seen from the bridge. The E. side of Somerset House is bounded by Strand Lane (p. 195), opposite which is a statue of *Sir Isambard Brunel* (1805-59), the engineer of the Thames Tunnel. Moored in the river near this point is the Sea Scouts' training-ship 'Northampton.' At the Brunel statue the roadway forks. Approach Road, the branch to the left, leads past the ends of Surrey St., Norfolk St., and Arundel St. (p. 196), the *London County Council Education Office* (with a show-room of educational appliances), and the charming little *Astor Estate Office*. In the space between the two arms are the *Temple Station* (Appx., p. 13) and another section of the *Embankment Gardens*.

The latter contains a statue of *W. E. Forster* (1818-86), the statesman, by H. R. Pinker (1890); a bandstand; a fountain to *Lady Henry Somerset*, the temperance advocate, by G. E. Wade; a statue of *John Stuart Mill* (1806-73), the philosopher and economist, by Thomas Woolner (1878); and copies of the *Wrestlers of Herculeaneum*.

On the Embankment parapet, opposite the E. end of the gardens, is a memorial tablet to *W. T. Stead* (b. 1849; drowned on the 'Titanic' in 1912), by Frampton. — We have now reached the Temple and its gardens (p. 213), beyond which are *Hamilton House* (Employers' Liability Assurance Corporation) and the *Office of the Accountant General of the General Post Office*. In the river is moored the 'President,' a small training-ship of the Naval Volunteer Reserve; its officers technically include most of the Staff Officers at the Admiralty. Next come the buildings of the *Exchequer and Audit Department* (by Arthur F. Briggs) and the *Metropolitan Asylums Board* (by Edwin T. Hall). Beyond Carmelite St. are the offices of the *Port of London Authority (River Department)* and the Gothic buildings of *Sion College and Library* (Pl. B 45, III), designed by Sir Arthur Blomfield (1886).

Sion College (visitors admitted on application) was founded in 1623 as a college and almshouse, and until the present building was erected stood in London Wall (p. 257). At the time of the removal the almshouse was abolished and pensions granted instead. The College exists for the benefit of the Anglican clergy of London and the Home Counties. The Library, founded about the same time as the College, has from the first been its chief glory (comp. p. 47). Thomas Fuller, whilst gathering materials for his *Church History*, lived in the college and used the library, dating his book from Sion College.

The next large building is the *City of London School*, founded in 1835 in Milk St., Cheapside (p. 250), and removed in 1878 to these spacious premises, designed by Messrs. Emanuel and Davis. Mr. Asquith and Sir J. R. Seeley were educated at this school. — At the corner of the Embankment and New Bridge St. is the former De Keyser's Royal Hotel, purchased by Messrs. Lever Bros. in 1920. In the open space between it and the end of the bridge is a bronze statue of *Queen Victoria*, by C. P. Birch (1896).



**Blackfriars Bridge** (Pl. B 46, III), built in 1865-69 from the designs of *J. Cubitt* (on the site of an earlier structure of 1760-69), was widened in 1907-8 from 75 ft. to 105 ft. in order to accommodate a double line of tramway (W. side). Its total length is 1270 ft., and the largest of its five arches (in the centre) has a span of 185 ft. The view of the dome of St. Paul's is somewhat interfered with by the unsightly *Blackfriars Railway Bridge* and other structures.

The district of Blackfriars was so called from the Dominicans who settled in the S.W. angle of the ancient city of London towards the end of the 13th cent. and erected extensive monastic buildings, of which there are now no visible vestiges. In the Great Hall of the monastery, in 1382, an assembly of ecclesiastics examined and condemned as heretical twenty-four Articles deduced from the teachings of Wycliffe. The monastery became important enough to be the meeting-place of several parliaments and the lodging of several royal personages. It was here that a decree of divorce was pronounced against Queen Catherine of Aragon (1529; 'Henry VIII.,' ii. 4). After the dissolution of the monasteries the house and precincts of the 'Friars Preachers' passed through various vicissitudes, and in 1596 James Burbage established here the first covered theatre in London, in which Shakespeare (who owned a house in the district) in all probability acted. 'Blackfriars Theatre' was demolished in 1655, but the name of *Playhouse Yard* (Pl. B 45, 49) commemorates its existence. — Ben Jonson dates the dedication of 'Volpone' from his house in Blackfriars, and used the district as the scene of 'The Alchemist.' In Stuart times it was the seat of a colony of artists, including Cornelius Johnson, Isaac Oliver (the miniature painter), and Van Dyck. The two last died and were buried in the parish (comp. p. 246). The *Fleet River* (see p. 198) discharges into a large sewer near Blackfriars Bridge, and it is said that at low tide a small thread of water may be noticed trickling from a semicircular culvert over the mud—the only visible sign of the stream (immediately below the N. end of the bridge).

Near the junction of the Fleet and the Thames there stood from the 11th to the 14th cent. *Castle Baynard*, built by and named after a follower of William the Conqueror. A later building of the same name, erected in 1428 by Humphrey, Duke of Gloucester, lay a little to the E., between Thames St. and the river, and was the scene of several important events (comp. 'Richard III.,' iii. 7). The castle, which was used also by Henry VII. and Henry VIII., was destroyed in the Great Fire. The name Castle Baynard survives in a ward and wharf of the City (Pl. B 49, IV). It is generally believed that the site was earlier occupied by a Roman fortress (and possibly even by a British fortification).

From Blackfriars Bridge Thames St. runs E. towards the Tower (see Rte. 32). W., however, continue our route to St. Paul's by following *New Bridge Street* (Pl. B 45, III), leading to the N. On the right are the *Blackfriars Station* (Appx., p. 13), and the *Ludgate Hill Station* of the S.E. and Chatham Railway. On the left (No. 14) is a door surmounted by a relief of the head of Edward VI., the only visible relic of the notorious old prison of *Bridewell*, which lay between New Bridge St. and Bride Lane, on a site now mainly occupied by the *Bridewell Royal Hospital*.

Some kind of castle, taking its name from the holy well of St. Bride (comp. p. 201), and occasionally occupied by English sovereigns, stood here in early Norman times. This was afterwards neglected, until Henry VIII. restored it (c. 1522) so as to form the "stately and beautiful house" which was the residence of himself and Queen Catherine during the latter's trial (comp. 'Henry VIII.'). In 1553 this palace was begged

by Bishop Ridley from Edward VI. as a "workhouse for the poor and idle persons of the city." Here the inmates had to beat hemp, and the floggings administered to men and women were notorious. This prison was destroyed in the Great Fire. New Bridewell, built in 1829, was used latterly for short-sentence cases. In 1864 it was pulled down and superseded by Holloway Prison (p. 181). The name Bridewell became a synonym for house of correction.

New Bridge St. ends at Ludgate Circus. Hence to *St. Paul's Cathedral* (see p. 202).

## 25. ST. PAUL'S CATHEDRAL.

**STATIONS:** *Post Office*, on the Central London Railway (Appx., p. 13); *Mansion House and Blackfriars*, on the District Railway (Appx., p. 13); *Aldersgate*, on the Metropolitan (Appx., p. 12). — **OMNIBUSES** (Appx.). All the omnibuses plying along the Strand and Fleet St. (Nos. 6, 9, 11, 96, etc.) run past the Cathedral; all those plying along Oxford St. and Holborn to the City (Nos. 7, 8, 17, etc.) pass close by on the N. — **TRAMWAYS** (Appx.). The W. end of Blackfriars Bridge, a few minutes' walk to the S. of St. Paul's, is reached by numerous tramways from the S. side of the river (Nos. 4, 18, 26, 36, 66, 80, 84).

**ADMISSION.** St. Paul's is open daily from 9 a.m. till 6 p.m., and visitors may inspect it except on Sun. and when service is going on. Admission to the nave and choir is free; but for other parts of the church tickets must be obtained at the office at the E. end of the S. aisle of the nave at the following charges: Crypt, 6d.; Whispering Gallery, Library, and Stone Gallery, 6d.; Golden Gallery, 1/ additional; Ball, 1/ additional. Printed guide (1918), 1/.

**SERVICES** are held on week-days at 8 and 10 a.m., 1.15 and 4 p.m.; and on Sun. at 8, 10.30, 11.30, 3.15, and 7. The services at 10 and 4 on week-days and at 11.30 and 3.15 on Sun. are choral. Additional services are held in Lent and on Holy Days.

\***St. Paul's Cathedral** (Pl. B 49, IV), the largest and most famous church in the City, stands at the top of Ludgate Hill (p. 202), too closely hemmed in by houses to permit of any adequate general view of the noble edifice. In front of it stands a poor statue of *Queen Anne*, in whose reign the cathedral was finished; the present statue is a replica by Belt (1886) of the original by *Francis Bird* (1712). At the foot of the broad flight of steps ascending to the W. entrance is an inscription recording that Queen Victoria on this spot returned thanks on the sixtieth anniversary (1897) of her accession. Of the transeptal portals, that on the S. is usually closed.

St. Paul's, the cathedral of the Bishop of London, is the masterpiece of *Sir Christopher Wren*, a dignified edifice in a Renaissance style, dominated by the famous dome. The Portland stone of which it is built is picturesquely bleached and stained by the London climate and London smoke. Its exterior length is 515 ft.; its W. front, with two towers, each 221 ft. high, is 180 ft. wide. Internally it is 479 ft. long, 250 ft. wide across the transepts. The nave, 102 ft. across (including the aisles), is 89 ft. high. The dome is 102 ft. in diameter, and the total height from the pavement of the church to the top of the cross above the ball is 365 ft. The area of St. Paul's is 84,311 sq. ft.; that of St. Peter's in Rome 227,000 sq. ft. —

St. Paul's is peculiarly the national cathedral of England. It has been the scene of many stately ceremonials both of national rejoicing and national mourning, and it ranks second only to Westminster Abbey as a burial-church for the illustrious dead. The memorials of warriors are especially numerous, and many painters are buried here. Here are the tombs of Nelson and Wellington, and here rest Reynolds and Turner, surrounded by the graves of many famous scholars, writers, and politicians.

**HISTORY.** The tradition that a Roman temple dedicated to Diana stood on the commanding site now occupied by St. Paul's was repudiated by Wren, but it is still a matter of controversy. There is no record of a Christian church on the site until the 7th cent., when a church is said to have been founded here by Bp. Mellitus and endowed by Ethelbert, King of Kent, part of the endowment being the manor of Tillingham, in Essex, which still belongs to the cathedral. This church was burned down in 1037 and its Norman successor was partly destroyed by fire in 1136 but immediately restored. In the 13th cent. the steeple was rebuilt and the choir was extended eastwards, incorporating the site of the old church of St. Faith, whose congregation was thenceforth permitted to worship in the crypt beneath the new choir (comp. p. 246). At this date the cathedral was surrounded by a wall with gates, and on the S. side were a cloister and a small chapter-house, a few traces of which are still to be seen (p. 248). This was the noble church of *Old St. Paul's*, in which John Wycliffe was tried for heresy in 1377 and Tyndale's New Testament was publicly burned in 1527. It was the longest cathedral in England (600 ft.). The central tower was surmounted by a steeple, which, at the lowest estimate, was 460 ft. high (50 ft. higher than Salisbury spire) but was destroyed by lightning in 1561 and never re-erected. The S.W. tower was the original *Lollards' Tower* (comp. p. 318); it was adjoined on the S.E. by the small church of St. Gregory, which really formed part of the cathedral. For a long period the church was sadly neglected, but restorations were begun under Charles I. Inigo Jones added a classic portico to the W. front, one of his objects being to divert from the church the secular rabble that for over a century had used the middle aisle of the nave ('Paul's Walk') as a place of business and intrigue. Interrupted by the Civil War, the work was resumed after the Restoration, but in 1666 the cathedral was practically burned down in the Great Fire. Sir Christopher Wren planned an entirely new cathedral; building was begun in 1675; the first service was held in the choir in 1697; and the last stone was placed in position in 1710. Between 1666 and 1723 the amount spent on the cathedral was about £748,000, most of which was raised by a tax on sea-borne coal entering London, for which reason the Lord Mayor was appointed a trustee of the church along with the Archbishop of Canterbury and the Bishop of London. St. Paul's is the only English cathedral partly under the jurisdiction of a layman. Wren's original ground-plan, designed in the form of a Greek cross, was modified at the demand of the court party, who looked forward to the restoration of the old religion for the ceremonies of which a long nave and side-chapels were required. His first scheme moreover contemplated a much lighter dome (comp. p. 268) than the present one, which weighs 32,000 tons; and since 1913 a very necessary and very thorough strengthening of the supporting piers has been in operation.

Of the innumerable National Services of which St. Paul's has been the scene, two of the most recent and most significant are the Service of Consecration on April 20th, 1917, marking the entrance of the United States into the Great War; and the National Thanksgiving Service on July 6th, 1919 (comp. p. 266).

The **EXTERIOR** of St. Paul's consists throughout of two orders, the lower Corinthian, the upper Composite. On the

N. and S. sides the upper order is merely a curtain-wall, not corresponding with the height of the aisles and concealing the flying buttresses that support the clerestory of the nave. The balustrade along the top was added against the wishes of Wren, who cynically remarked of it that "ladies think nothing well without an edging." The *West Front*, flanked by towers, has a lower colonnade of twelve columns and an upper one of eight columns. The pediment sculpture (Conversion of St. Paul), the statues of SS. Paul (in the centre), Peter, and James, above, and the figures of the Evangelists on the towers are by *Francis Bird* (d. 1731). In the N.W. tower is a peal of bells, and in the S.W. tower are the clock and 'Great Paul,' a bell weighing nearly 17 tons (hung in 1882), which is rung daily for 5 minutes at 1 p.m. The hour-bell of the clock is tolled also at the deaths of any of the royal family, the Bishop of London, the Dean of St. Paul's, or the Lord Mayor.—In the pediment of the *South Front* is a Phoenix (by *C. G. Cibber*), typifying the rise of new St. Paul's from the ashes of the old, and recalling also the incident that when Wren sought a stone from the ruins to mark the centre of the new dome-space a fragment of an old tombstone was brought to him bearing the word 'Resurgam' ('I shall rise again'). The statues of Apostles above the N. and S. pediments are by *Bird* (those on the S. modern replicas).—But the most conspicuous feature of the exterior is, of course, the famous \**Dome*, which lifts its Cross 365 ft. above the City below. The outer dome is of wood covered with lead, and does not bear the weight of the elegant lantern on the top, which rests upon a cone of brick rising between an inner brick dome (the cupola seen from within the church) and the outer dome. To resist the thrust of the brick cone the dome is girt with a massive chain sunk in a channel at the level of the Stone Gallery (p. 247). The present Ball and Cross date from 1721.

The INTERIOR, though 'classic' in its details, has the general ground-plan of a Gothic church: nave and aisles, with triforium and clerestory, transepts, and choir, with, however, the great dome-space at the crossing. Though somewhat bare and dark, the view of the interior is very imposing. Against the massive piers rise Corinthian pilasters, and stone enrichments relieve the wall-spaces. Wren no doubt contemplated the use of colour in the decoration, but, though Thornhill's paintings in the dome (p. 243) were finished in 1720, nothing more was done in this direction until the mosaics in the dome and choir were added in 1863-97, at the expense of a decoration fund raised mainly by the efforts of Dean Milman (d. 1868).—The majority of the monuments are of little value as works of art, and before inspecting these in detail, the visitor will no doubt walk up the centre of the nave to the great space beneath the dome, where the huge

proportions of the church are especially impressive. On the last piers of the nave hang two paintings by *G. F. Watts*: on the N., 'Time, Death, and Judgment' (Pl. 3). on the S., 'Peace and Goodwill' (Pl. 2).

The DOME, the inner cupola of which is 218 ft. above our heads, rests upon twelve massive supports (comp. the Plan), of which the four chief ones, at the angles, afford room in their interiors for the vestries and the library staircase. The keystones of the great arches between these measure 7 ft. by 5 ft. In the spandrels of the dome are mosaics executed by *Salviati* of Venice. Those on the W., designed by *Alfred Stevens* and partly executed by *W. E. F. Britten*, represent (from S. to N.) *Isaiah*, *Jeremiah*, *Ezekiel*, and *Daniel*; the others represent *SS. Matthew* and *John* (by *G. F. Watts*) and *SS. Mark* and *Luke* (by *Britten*). In the quarter-domes, at a lower level, are more recent mosaics by *Sir W. B. Richmond* (d. 1921): *Crucifixion* (N.E.), *Resurrection* (S.E.), *Entombment* (S.W.), *Ascension* (N.W.). — Above the arches, 100 ft. from the pavement, is the *Whispering Gallery* (p. 247), above which again is a podium with twenty-four square-headed windows and eight recesses with marble statues of the *Fathers of the Church*. The dome, above, was decorated by *Sir James Thornhill* with eight scenes in monochrome from the life of *St. Paul*, but these are barely visible from the floor of the church (comp. p. 247). — A movable slab (Pl. 4) in the floor covers the aperture through which coffins are lowered into the crypt on the occasions of funerals in the Cathedral. — We now proceed to inspect the monuments and chapels, beginning with the—

**SOUTH NAVE AISLE.** The chapel at the W. end, separated from the aisle by a wooden screen carved by *Grinling Gibbons*, was at one time used as the Consistory Court, then for the *Wellington Monument* (p. 246), and afterwards as the baptistery; but since 1906 it has been the *Chapel of the Most Distinguished Order of St. Michael and St. George*, with the banners of the *Knights Grand Cross* (G.C.M.G.). The order (instituted in 1818) is conferred for distinguished services in colonial or foreign affairs. The central panel of the reredos is a copy of *Raphael's* painting of *St. Michael* (in the Louvre); above is a statue of *St. George*. — On the last pier in the S. aisle hangs 'The Light of the World' (Pl. 1), by *Holman Hunt*, a variant of the painting in *Keble College, Oxford*. At the E. end of the S. aisle are the ticket-office and the door to the galleries (p. 247).

**SOUTH TRANSEPT.** The W. aisle of this transept is now the *Baptistery*. On the right, as we enter, is a monument to *Sir William Jones* (1746–94), the *Orientalist*, by *Bacon*. To the right (W.) of the font, *Sir Ralph Abercromby* (1734–1801), who defeated the French at *Alexandria*, by *Westmacott*. To the S. of the font, *Sir John Moore* (1761–1809), who fell

at Coruña, by Bacon. To the left, above, is a memorial, by H.R.H. Princess Louise, to the *Colonial Troops* who fell in the S. African War. On the W. wall of the transept-nave, \*Monument of *Lord Nelson* (1758–1805), by Flaxman; the reliefs on the pedestal represent the Arctic Ocean, the North Sea, the Nile, and the Mediterranean. Opposite Nelson, *Marquis Cornwallis* (1738–1805), soldier and statesman, and, on the S. side of the same pier, *Lord Heathfield* (1717–90), defender of Gibraltar, both by Rossi. On the S. wall of the E. transept aisle, *J. M. W. Turner* (1775–1851), the painter, by Macdowell, and *Lord Collingwood* (1750–1810), Nelson's successor, by Westmacott. On the E. wall, *Admiral Lord Howe* (1726–99), by Flaxman. On the left, farther on, *Sir Henry Lawrence* (1806–57), by Lough. Opposite is the entrance to the Crypt (p. 246), beyond which, at the angle of the dome-space, is a statue of *John Howard* (1726–90), the prison reformer, by Bacon, the first monument admitted to new St. Paul's. — We have now reached the entrance to the—

CHOIR, at the end of the S. choir-aisle, with fine iron gates by *Tijou*. On the right side of this aisle, beyond the monument of *Dean Milman* (1791–1868), by Williamson, is the figure (clad in a shroud) of *Dr. John Donne* (1573–1631), poet and Dean of St. Paul's, by Nicholas Stone. This is the only comparatively uninjured monument that survived the destruction of Old St. Paul's, and it still shows traces of fire. Opposite, *Bp. Mandell Creighton* (1843–1901), by Thornycroft. At the end of the aisle, *Reginald Heber* (1783–1826), Bishop of Calcutta and hymn-writer, by Chantrey. A beautiful iron gate by *Tijou* admits to the *Jesus Chapel*, which occupies the apse of the cathedral and has been fitted up in memory of *Canon Liddon* (1829–90), whose monument is by Bodley and Garner. The altarpiece is a copy of Cima da Conegliano's 'Incredulity of St. Thomas' (p. 361). — We now enter the choir proper. Behind the High Altar is an elaborate white marble *Revedos*, by Bodley and Garner (1888), with sculptures referring to the Incarnation and Life of the Saviour, and culminating in a figure of the Risen Christ. The brass gates at the sides below are dedicated to St. Paul (N. door, inscribed *Vas Electionis*, 'a chosen vessel') and St. Peter (S.; inscribed *Pasce Oves Meos*, 'feed my sheep'). The tall bronze *Candlesticks* in front of the High Altar, on either side, are copied from four now in St. Bavon's, in Ghent, which were made by Benedetto da Rovezzano for the tomb of Henry VIII. at Windsor, but were sold under the Commonwealth. — The beautiful carved *Choir Stalls* and the *Organ Case* are by Grinling Gibbons. The curious closets on the pews behind the stalls should be noticed. The organ was originally built in 1695 by Father Smith and stood upon the screen at the W. end of the choir. When removed to its present position,

it was renewed and enlarged by Willis, and it now has 4822 pipes and 102 stops.

The *Mosaics* with which the vaulting of the choir is decorated were designed by *Sir W. B. Richmond* and were executed in 1891-97. The coloured-glass tesserae are arranged in the broad ancient method, i.e. each is separated from its neighbours by a narrow space and each was placed in position on the wall separately. The general effect is successfully decorative, but the details of the designs can scarcely be made out from below. The stained-glass windows, by the same artist, are included in the general scheme.

In the central panel of the great apse is Christ in majesty, seated upon the rainbow; in the side panels are Recording Angels. On the pilasters are Virtues, and on both sides is the Sea giving up its Dead, below which are Melchizedek receiving tithes from Abraham (N.) and Noah's Sacrifice (S.). In the shallow cupolas above the choir proper are (from W. to E.) the Creation of the Beasts, of the Birds, and of the Fishes, and these subjects are amplified in the panels of the triforium stage. In the spandrels of the W. bay appear the Creation of the Firmament and the Expulsion from Paradise; in those of the central bay, the Annunciation and Eve's Temptation; in those of the E. bay, Angels of the Crucifixion (N.) and of the Passion (S.). In the panels between the clerestory windows, on the N. side are (from W. to E.), Job, Abraham, Cyrus, Alexander the Great, the Persian and Delphic Sibyls; on the S. side (W. to E.), Jacob, Moses, Bezeleel and Aholiab, David, and Solomon.

Leaving the choir by the gate at which we entered, we walk past the pulpit of coloured marble and the choir-screen formed of the original altar rails by *Tijou*. Just beyond the entrance to the N. choir-aisle (closed) is a statue of *Dr. Johnson* (1709-84), in a Roman toga, by Bacon.

**NORTH TRANSEPT.** In the E. aisle, beyond the entrance to the minor canons' vestry, *Henry Hallam* (1777-1859), the historian, by Theed. Opposite, *Sir Arthur Sullivan* (1842-90), the composer, by Goscombe John. On the N. side of the same pier, *Admiral Lord Duncan* (1731-1804), the victor at Camperdown, by Westmacott. Opposite, *Sir Charles Napier* (1782-1853), conqueror of Scinde, by Adams. The marble portico over the N. door was part of the old organ-screen and bears Wren's epitaph, concluding with the famous words: 'si monumentum requiris circumspecte' ('if you would see his monument, look around you').—Beyond the portico, *Sir William Napier* (1785-1860), military historian, by Adams. Opposite, *Earl St. Vincent* (1735-1823), who defeated the Spaniards at Cape St. Vincent, by Baily. On the W. wall, *Admiral Lord Rodney* (1718-92), by Rossi. Beyond the monument of *Sir Joshua Reynolds* (1723-92), by Flaxman, at the N.W. angle of the dome-space, we enter the—

**NORTH NAVE AISLE.** In the first recess on the right is a monument, by Marochetti, representing two angels at the Gate of Death, in memory of *Viscount Melbourne* (1779-1848) and his brother. In the next recess, *Major-General Gordon* (1833-85), who perished at Khartûm, by Boehm; and in

the last recess, *Lord Leighton* (1830–96), the painter, by Brock. Beneath the arch opposite Gordon's monument is a dignified \*Monument to the *Duke of Wellington* (1769–1852), by Alfred Stevens. Above the pediments at either end are groups representing Truth plucking out the tongue of Falsehood and Valour thrusting down Cowardice. The equestrian statue on the top was executed by Tweed in 1912 from a sketch-model by Stevens. — At the W. end of this aisle are *St. Dunstan's Chapel* (reserved for private prayer) and the *Kitchener Memorial Chapel*, with a recumbent figure (by Ernest Cole) of Field-Marshal Lord Kitchener (1850–1916).

The \*CRYPT (entrance, see p. 244) corresponds in size with the upper church. The mosaic pavement was laid by convicts from Woking prison. Here are the graves of many of those whose monuments we have already seen, as well as many additional monuments and graves.

Among those who were buried in Old St. Paul's may be mentioned Sebbæ (d. 677), King of the East Saxons, Ethelred (d. 1017), King of the Angles, John of Gaunt (d. 1399), Dean Colet (d. 1519), William Lily (d. 1522), Thomas Linacre (d. 1524), Sir Nicholas Bacon (d. 1579), Sir Philip Sidney (d. 1586), Sir Francis Walsingham (d. 1590), Sir Christopher Hatton (d. 1591), and Sir Anthony Van Dyck (d. 1641).

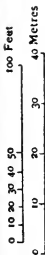
We first reach the crypt below the S. choir-aisle. At the foot of the staircase (r.) is a bust of *Sir John Macdonald* (1815–91), premier of Canada. In the second bay, on the right, monument to *Sir Edwin Landseer* (1802–73). Farther on, in the aisle, is buried *Sir Lawrence Alma-Tadema* (1836–1912). Beside the window in the next bay is the tombstone of *Sir Christopher Wren* (1632–1723), above which is the original tablet with its famous epitaph (p. 245). This whole bay, from the window to the nave, is known as 'Painters' Corner,' for here rest *Lord Leighton* (see above), *Benjamin West* (1738–1820), *Sir Thomas Lawrence* (1769–1830), *Landseer* (1802–73), *Sir John Millais* (1829–96), *J. M. W. Turner* (p. 244), *Sir Joshua Reynolds* (p. 245), *John Opie* (1761–1807), and *Holman Hunt* (1827–1910), while on the walls are memorials to *Randolph Caldecott* (1846–86), *Frank Holl* (1845–88), *W. Q. Orchardson* (1832–1910), and *Edwin A. Abbey* (1852–1911). — The chapel at the E. end of the crypt, still called *St. Faith's* (comp. p. 241), contains a few mutilated monuments from Old St. Paul's and the graves of *Bp. Creighton*, *Dean Milman*, *Canon Liddon*, and *Sir Arthur Sullivan* (p. 245).

We now pass through the gates to the W. portion of the crypt, and find ourselves in front of the colossal sarcophagus of Cornish porphyry enclosing the remains of the *Duke of Wellington* (see above). On the left, farther on, is a memorial to *Florence Nightingale* (1820–1910). — In the space directly below the centre of the dome *Lord Nelson* rests in a coffin made from the mainmast of the French ship 'L'Orient,' enclosed in a sarcophagus of black and white marble originally

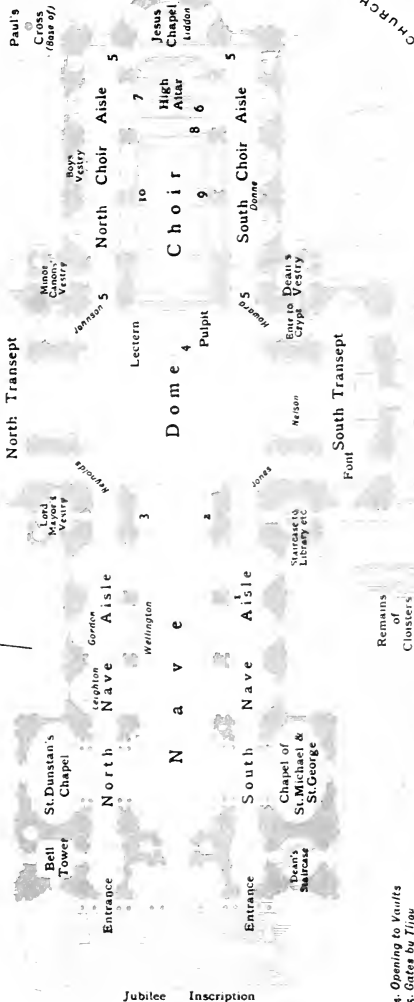


# ST. PAUL'S CATHEDRAL Chapter House

CHURCHYARD



1. "Light of the World" (Holman Hunt)
2. "Peace & Goodwill" (G.F. Watts)
3. "Time, Death, & Judgment" (G.F. Watts)



4. Opening to Vaults
5. Gates by Tijou
6. Sedilia
7. Bishop's Chair
8. Bishop's Throne
9. Bishop's Stall
10. Lord Mayor's Stall
11. Wren's Epitaph

Jubilee Inscription

After J.M.W. Halliey

Emery Walker Ltd. sc.



designed by Benedetto da Rovezzano for Cardinal Wolsey. In the recesses to the right and left lie Nelson's companions-in-arms, *Lord Northesk* (1758-1831) and *Lord Collingwood* (p. 244). In the recess to the right of Lord Northesk, *Lord Wolseley* (1833-1913) and *Lord Roberts* (1832-1914), and in that to the right of Collingwood, *Lord Napier of Magdala* (1810-90). Farther W., on the left, are memorials to *George Cruikshank* (1792-1878), the caricaturist, *W. E. Henley* (1849-1903; \*Bust by Rodin), the poet and critic, *W. B. Dalley* (1831-88), the Australian statesman, *Charles Reade* (p. 170) and *Sir Walter Besant* (p. 237), the novelists, and *R. H. Barham* (p. 227). Opposite, *Sir Henry Bartle Frere* (1815-84), *Sir George Grey* (1812-98), the colonial governor, and *R. J. Seddon* (1845-1906), Prime Minister of New Zealand. A bust of *George Washington* (1732-99) was placed in this crypt in 1921. — At the extreme W. end of the crypt is the *Funeral Car* of the Duke of Wellington, made from cannon captured by him and inscribed with the names of his victories.

The UPPER PARTS of the cathedral are reached by a staircase from the S. aisle (p. 243; adm., see p. 240). An easy ascent of 143 steps leads to the *Triforium Gallery*, above the S. aisle, in which are preserved some designs for the decoration of St. Paul's, several 18th cent. leaden cisterns, and a few carved fragments from Old St. Paul's. At the end, above the chapel of SS. Michael and George, is the *Library*, in which the floor and the carved woodwork should be noticed. In show-cases are exhibited interesting books, autographs, and casts of seals. Over the fireplace is a portrait of Bp. Compton (1632-1713), who crowned William and Mary and formed the nucleus of the library.

The S.W. Tower, in which are the *Geometrical* or *Dean's Staircase* leading from the crypt to the library, the *Clock*, and *Great Paul* (p. 242), is not shown without special permission.

Returning to the staircase, we continue the ascent to the WHISPERING GALLERY, 108 ft. in diameter, within the lower dome (p. 243), where words whispered near the wall on one side can be distinctly heard at the other side. This gallery commands an interesting view of the floor of the cathedral, and it is also the best point from which to see Thornhill's monochrome paintings on the dome. The subjects of these are: 1. Conversion of St. Paul; 2. Punishment of Elymas the sorcerer; 3. Sacrifice at Lystra; 4. Conversion of the gaoler at Philippi; 5. Sermon on Mars' Hill; 6. Burning of the books at Ephesus; 7. St. Paul before Agrippa; 8. Shipwreck at Malta.

The *Stone Gallery*, the exterior gallery round the base of the dome, commands a fine \*View of London, which is still more extensive from the *Golden Gallery*, at the base of the lantern above the dome. An ascent (quite safe) leads thence to the *Ball* on the top of the lantern, which, however, has no view,

The churchyard (now a public garden) surrounding the cathedral is enclosed by massive railings, usually regarded as among the latest examples of Sussex charcoal-smelted iron work. Dr. Philip Norman has shown that, though perhaps cast at Lamberhurst, they were at least finished at the Falcon Foundry in Southwark. In the N.E. angle of the garden are the foundations of the ancient '*Poule's Cross*' or *St. Paul's Cross*, an open-air pulpit surmounted by a cross, where sermons were regularly preached for centuries before it was removed by the Commonwealth Parliament in 1643. Close by is a *Memorial Cross*, erected in 1910 from a design by Reginald Blomfield, with a figure of St. Paul by B. Mackennal. — On the S. side of the church are a few fragments of the old cloisters and chapter-house, destroyed in 1866.

The street around the cathedral is likewise called *St. Paul's Churchyard*. The neighbourhood, now a centre of the drapery trade, was in the 17th and 18th cent. a favourite quarter for booksellers and stationers, though after the Great Fire many migrated, especially to Paternoster Row. Opposite the N. porch of the cathedral is the *Chapter House* (now a bank), a square building by Wren, occupied in 1884–1920 by the Archdeacon of London. — In Dean's Court, leading S. from the W. end of St. Paul's Churchyard, is the *Deanery*, said to have been built by Wren, and adjoining it, in Carter Lane, is the *Choir House*, with the *Choristers' School*. A tablet at the entrance to Bell Yard, a few paces to the E., records Shakespeare's connection with the Bell Tavern which stood here. Bell Yard leads to Knightrider St., on which abutted *Doctors' Commons* (pulled down in 1867), the old-fashioned ecclesiastical and admiralty tribunals described in '*David Copperfield*.' — Amen Court, see p. 227.

## 26. FROM ST. PAUL'S CATHEDRAL TO THE BANK OF ENGLAND.

STATIONS: *Moorgate*, on the Metropolitan Railway (Appx., p. 12), the City and South London Railway (Appx., p. 16), and the Great Northern and City Tube (Appx., p. 16), *Bank and Mansion House*, see p. 264. — OMNIBUSES (Appx.) traverse Cheapside in constant succession (Nos. 7, 8, 17, 22, 23, 25).

From the *Peel Statue* (see p. 226), or, more exactly, the convergence of Newgate St. and St. Martin's-le-Grand (p. 225), **Cheapside** (Pl. B 49, IV), a short and busy thoroughfare, runs E. towards the Mansion House (p. 267) and Bank (p. 264). It was formerly known as the *Chepe* (from O.E. 'ceap,' a bargain) and was originally an open space occupied by a market. The names of the cross-streets probably indicate the position of the different classes of traders' booths at this early period. The shops of "Golden Cheapside" (as Herrick calls it), particularly those of the mercers and jewellers, still enjoy a high reputation. Its historical reminiscences are innumerable, and its literary associations range from Chaucer to 'John Gilpin.' The prentices of Chepe were long notorious for their turbulence (comp. p. xviii). Cheapside Cross, one of

those erected by Edward I. to Queen Eleanor (comp. p. 63), stood at the corner of Wood St. (see below) until overthrown by the Puritans in 1643.

Near the W. end of Cheapside Foster Lane leads to the left (N.), passing the church of *St. Vedast* (open 12-3, except Sat.), rebuilt after the Great Fire by Wren, who added the graceful steeple in 1697. The oaken altar is attributed to Grinling Gibbons. Robert Herrick, son of a goldsmith in Cheapside (p. 248), was christened here on Aug. 2nd, 1591. *St. Vedast* or *Vaast* (whence 'Foster' Lane) was bishop of Arras in 500-540. — At the corner of Foster Lane and Gresham St. stands **GOLDSMITHS' HALL** (Pl. B 49 IV), a handsome Renaissance edifice, erected by *Philip Hardwick* in its present form in 1835 and seen to greater advantage since the removal of the old General Post Office East (p. 225).

INTERIOR (visitors usually admitted on Mon. on application). In the principal rooms are portraits of George III. and Queen Charlotte, by *Allan Ramsay*. In the Banqueting Hall are portraits of Queen Adelaide, by *Shee*; Queen Victoria, by *Hayter*; Prince Albert, by *Winterhalter*. The busts of George III., George IV., and William IV. are by *Chantrey*; the statues of Cleopatra, the Sibyl, and Medea, by *Storj*. In the Court Room are portraits of Sir Hugh Myddelton (p. xix), by *C. Johnson*, and Sir Martin Bowes (Lord Mayor in 1545) holding a silver-gilt cup which Queen Elizabeth is said to have used at her coronation, and the remains of a Roman altar discovered in digging the foundations of the hall. — The fine collection of plate includes the cup shown in the portrait of Sir Martin Bowes (see above). The Goldsmiths' Company, which was incorporated in 1327, has the duty of assaying and stamping gold and silver plate. Its hall mark is the leopard's head. Trial of the pyx, see p. 109.

Opposite Foster Lane, to the right (S.), is Old Change, leading to Cannon St. (p. 262) and passing (at the corner of Watling St.) the church of *St. Augustine* (Pl. B 49, IV; open 11-2, except Sat.), rebuilt by Wren in 1683 (steeple completed in 1695; restored 1850). Richard H. Barham, author of the 'Ingoldsby Legends,' was incumbent of this church from 1842 till his death in 1845 (comp. p. 227).

To the left (No. 141 Cheapside), just beyond Foster Lane, is *Saddlers' Hall*, the hall of which was rebuilt by Jesse Gibson in 1820, after a fire. Other portions of the building date from 1863-64. The interior (introduction necessary) contains portraits by Romney and Closterman, old plate, and an embroidered crimson velvet pall of the early 16th century. The Saddlers' Guild is supposed to be the oldest of the livery companies, its origin going back (it is said) to Anglo-Saxon times. — On the same side, at the corner of Wood St., grows the plane-tree often arbitrarily connected with Wordsworth's poem of 'Poor Susan'; it is legally protected from destruction by special clauses in the leases of adjoining buildings.

Wood St. leads N. to London Wall (p. 257), crossing Gresham St., in which, just round the corner, is *Haberdashers' Hall* (Pl. B 49, IV), the seat of a company which has spent large sums on education. The hall, by Wren, has been much altered, and was restored and redecorated after a serious fire in 1864. Farther on in Wood St. to the right, is the

church of *St. Alban* (open 12-3, except Sat.), also rebuilt by Wren in 1685, and said to have originated in a chapel of King Offa (d. 796). — Silver St. diverges to the left from Wood St., a few yards farther on, and here, at the corner of Monkwell St. (p. 258), Shakespeare was lodging in 1604 with Christopher Montjoy, a Huguenot refugee and 'tiremaker,' whom he had known "for the space of tenne yerres or thereabouts."

No. 37 Cheapside (to the right, at the corner of Friday St.) is said to have survived the Great Fire (tablet). Between Friday St. and Bread St. stood the *MERMAID TAVERN*, famous for the club founded by Ben Jonson in 1603 and frequented by Shakespeare, Raleigh, Donne, Beaumont, and Fletcher.

In *Bread Street*, leading to the right, John Milton was born in 1608, a fact commemorated by a memorial at the S.E. corner of Watling St., on the site of the vanished church of All Hallows, in which he was baptized. — To the left, almost opposite Bread St., is *Milk Street*, where Sir Thomas More was born in 1480.

To the right, farther on, stands **Bow Church** (Pl. B 49, IV), or *St. Mary-le-Bow*, begun by Wren in 1671 and completed with the steeple in 1687. It takes its name from the older church on this site ('*St. Marie de Arcubus*'), described by Stow as "the first in this city built on arches (bows) of stone." The beautiful \**Steeple*, considered by some authorities the finest Renaissance campanile in the world, is 222 ft. high (slightly lower than that of *St. Bride*; comp. p. 201). The dragon (emblem of the city) at the top is 8 ft. 10 in. long. The balcony on the N. side of the tower, below the clock, is an architectural allusion to the old 'grand stand' erected by Edward III. on this site to view the joustings and other shows in Chepe (comp. p. 248). — On the exterior of the W. wall (in Bow Churchyard) is a memorial to Milton (with Dryden's famous lines), removed from All Hallows (see above) on its destruction in 1878. Bow Church is open daily (except Mon.) from 10 to 5 (adm. to crypt 3d., to steeple 6d.; description of crypt 6d.).

The nearly square *INTERIOR* (72 ft. by 65 ft.) was restored by Sir A. Blomfield in 1878-82. It contains a few monuments, including that of *Bishop Newton* (1704-82), by Thomas Banks. — The old Norman \**CRYPT*, built about 1090, is 72½ ft. long (N. to S.) and 52½ ft. wide. It was at one time divided into nave and aisles by two rows of three columns with cushion capitals, three of which remain in situ. The original stone vaulting of the N. aisle is preserved also. The small W. window is of Saxon workmanship, and some of the rough walling also was probably built by Saxon workmen under Norman direction. Roman bricks have been used in the walls and arches. An angle and doorway of the mediæval tower can be made out at the N.W. corner of the crypt. — The ecclesiastical *Court of Arches* (now held in the Sanctuary at Westminster) takes its name from having formerly sat in Bow Church.

In 1914 an ancient stone from the crypt of Bow Church was placed in Trinity Church, New York, in reference to the fact that William III. granted to the vestry of that church the same privileges as those of St. Mary-le-Bow.

Anyone born within the sound of Bow Bells is a 'cockney,' i.e. a Londoner pure and simple. It was the sound of these bells (now twelve in number) that (according to the old story) called back Dick Whittington to be three times Lord Mayor of London (comp. p. 429).

An old rhyme predicted that—

"When the Exchange grasshopper and dragon from Bow  
Shall meet, in London shall be much woe."

This unlikely meeting actually happened in 1832, when the two vanes were sent to be repaired in the same yard.

A little beyond Bow Church, to the right (No. 55), is Bennett's Clock, on which the hours are struck by quaint figures (Gog and Magog, p. 253). Just beyond this *King Street* and *Queen Street* diverge to the left and right, the former leading to the Guildhall (p. 252), the latter to Southwark Bridge (p. 287). At the corner of Ironmonger Lane, just beyond King St., stands MERCERS' HALL (Pl. B 49, IV), the guildhouse of the Mercers, one of the richest of the City companies and first in order of civic precedence. The hall was rebuilt in 1884 (visitors not admitted).

The company (annual income £111,000) was incorporated in 1393. Its chapel, which is adorned with modern frescoes of the Ascension and the Murder of Becket, occupies the site of the hospital erected c. 1190 to the memory of Thomas Becket, who was born on this spot in 1119. This hospital was granted to the Mercers by Henry VIII. The chief treasure of the company is the *Leigh Cup* (1499), one of the finest extant pieces of English mediæval plate. Other objects of interest are the relics of Richard Whittington (d. 1423), and portraits of Sir Thomas Gresham (p. xviii) and Dean Colet (c. 1467-1519). The last was the founder (1509) of St. Paul's School (p. 431), of which the Mercers are the Governors.

At 76 Cheapside (S. side) is *Bird-in-Hand Court*, where Keats lived in 1816 (comp. p. 312), and here he wrote the greater part of his first volume of poems. — *Bucklersbury*, leading on the right to Walbrook (p. 268), was the great street of the druggists; hence Falstaff's allusion to "those lisping hawthorn buds, that smell like Bucklersbury in simple time" ('Merry Wives of Windsor,' iii. 3). — *Old Jewry*, diverging to the left beyond Mercers' Hall, takes its name from a synagogue which stood here before the persecution of 1295 drove the Jews farther to the E. The *Head-quarters of the City Police* (comp. p. 7) are at No. 26.

The continuation of Cheapside from this point to the Mansion House is known as the POULTRY (Pl. B 49, 53, IV), from its early occupation by the shops of poulterers. It contained also various taverns of note in the literary life of Old London (all destroyed in the Great Fire) and some well-known booksellers' shops. Among these last was that of Dilly, the publisher of Boswell's 'Life of Johnson,' at whose house Johnson met Wilkes (1776). Thomas Hood was born in the Poultry in 1798, his father being partner in a bookseller's shop. To the N. of the Poultry (main entrance in Princes

St.) is the **GROCCERS' HALL** (Pl. B 53, IV), the guildhouse of the Grocers or 'Pepperers,' occupying the site of the original hall of 1427, but dating in its present form from the late 19th cent. (adm. on written application).

The guild, first mentioned in 1180, was revived as a fraternity in 1345, and was incorporated in 1428. In the early days the confraternity included members' wives, who were liable to a fine of 20 pence for "avoidable" absence from the feasts. A historic banquet held in the hall was that of the Day of Thanksgiving, June 7th, 1649, when, after the service at Christ Church (see p. 224), Cromwell, Fairfax, the Speaker of the House of Commons, and other leading officers dined here with the Lord Mayor.

On No. 13 Poultry (r.) are panels referring to royal processions of 1546, 1561, 1660, and 1844.

The district just N. of Cheapside includes the Guildhall, the church of St. Giles, and other interesting points. Returning to King St. (p. 251), we follow it to the N. to *Gresham Street*, which we reach opposite Guildhall Yard, in front of the Guildhall. At the corner to the left stands the church of **ST. LAWRENCE JEWRY** (Pl. B 49, IV), built by *Wren* in 1671-80 on the site of an earlier edifice destroyed in the Great Fire.

The elaborate **INTERIOR** (open 10.30-4, except Sat.) was rearranged and decorated by Sir A. Blomfield in 1867. It has but one aisle and contains the grave and monument of Abp. Tillotson (d. 1694), who was Tuesday lecturer here for thirty years, during the incumbency of John Wilkins, the mathematician, afterwards Bishop of Chester. Tillotson was married here in 1664 to Elizabeth French, step-daughter of Wilkins and niece of Oliver Cromwell. Pepys records a visit to the church to hear Wilkins "for curiosity," and his disappointment with the sermon. Sir Thomas More attracted much attention from the learned world of London by a series of lectures delivered in this church at the outset of his career, and he and other worthies are commemorated by stained-glass windows. The vestry is panelled with carved oak and has a ceiling by Fuller. On Michaelmas Day the Lord Mayor and Corporation attend service in this church before proceeding to the election of the new Lord Mayor. — The fountain N. of the church, with sculptures by *Joseph Durham*, commemorates the benefactors of this and an adjoining parish (1375-1865).

At the end of the Guildhall Yard, facing us as we proceed, stands the \***Guildhall** (Pl. B 49, IV), or *Hall of the Corporation of the City of London*, the present appearance of which is substantially due to the 18th cent. design of *George Dance*, the City architect (see below). Over the porch is the City coat-of-arms, with the motto 'Domine dirige nos.'

The date of the original Guildhall, facing Aldermanbury, and perhaps extending over part of the present site, is unknown. The new and larger edifice, a little to the E. of the older one, was erected between 1411 and 1435. The remains of this period include the gatehouse or porch (1425-30) and the crypt (p. 256). The roof of this building was destroyed and the walls damaged by the fire of 1666, but it was immediately restored, probably by *Wren*, who replaced the old open roof with a flat ceiling. In 1789 a complete restoration of the gatehouse (i.e. the front building seen from Guildhall Yard) was undertaken by *George Dance, Junior*. The E. wing was removed by *Sir Horace Jones* in 1868, but in 1909-10 *Mr. Sydney Perks, F.S.A.*, rebuilt it and restored *Dance's* façade in its entirety. Comp. p. liii.

The tame pigeons which haunt the yard and building, like those of St. Mark's at Venice, are fed daily about noon.

The 'Guide to the Guildhall,' compiled by *Sir J. J. Baddeley* (1912; 6d.), may be obtained from the attendant in the Great Hall.



The GREAT HALL (152 ft. long, 49½ ft. wide, and 89 ft. high), which we first enter, was restored by *Sir Horace Jones* in 1866–70 and provided with a new open timber roof. The hall (open to the public 10–5) is now used for municipal meetings ‘in common hall,’ public meetings, the election of the Lord Mayor and Sheriffs, the ‘Court of Hustings,’ and the state banquets and entertainments of the Corporation. The most important of these last is the banquet given on Nov. 9th, by the new Lord Mayor and Sheriffs, to the members of the Cabinet and other important citizens. This is attended by several hundred guests, and the speeches made by the Ministers are often of great political significance. Almost all the royalties of Europe have been fêted in this hall, and many eminent statesmen, soldiers, and sailors have here received the freedom of the City. At an earlier period the hall was used also for important trials, such as those of Anne Askew (p. 228); the poet Earl of Surrey (1547); and Lady Jane Grey and her husband (1553).

The stained glass in the large E. window was presented by the people of Lancashire in memory of the City’s generosity during the Cotton Famine of 1862–65. The windows in the N. and S. walls, with scenes of city history, date in their present form from 1864–70. In the S.W. corner is a two-light 15th cent. window, uncovered in 1909; this is the only old window in the Guildhall, and still retains some of its original iron-work. In 1914 the walls were scraped clear of paint, revealing the line between the blackened stonework dating from before the Fire and that of a later time (the only existing trace of the Fire’s action). By the N. wall are monuments to *Nelson* (by James Smith; inscription by Sheridan), *Wellington* (by John Bell), and *Lord Chatham* (by the elder Bacon; inscription by Burke); by the S. wall are memorials to *William Pitt* (by J. G. Bubb; inscription by Canning) and *Lord Mayor Beckford* (by F. J. Moore). It is doubtful whether the address to George III., on the last, was ever delivered. In the gallery at the W. end (added by Jones in 1866) are two uncouth wooden figures, 14½ ft. high, carved by Captain Richard Saunders in 1708 and known by the Biblical names of *Gog* (l.) and *Magog* (r.; comp. Rev. xx. 8). They replace two older wickerwork figures, formerly carried in the Lord Mayor’s procession and destroyed in the Great Fire. Similar figures of giants (known also as Colbrand and Brandamore or as Corineus and Gogmagog) were stationed at the city boundary in the 15–16th cent. on the occasion of a sovereign’s state entry, with addresses of welcome in their hands. High up on the walls are the banners of the sixteen chief livery companies (p. 189). On the N. wall, at the W. end of the hall, is a tablet calling attention to the ‘standards of length’ inserted in the floor (comp. p. 64).

The door beneath the ladies' gallery, on the N. wall, leads to a staircase descending to the Crypt and the Museum (pp. 255, 256).

An archway on the N. side of the Great Hall leads to the COMMON COUNCIL CHAMBER (shown on request when not in use; gallery open to the public when Council sits), a richly decorated dodecagonal apartment constructed by Sir Horace Jones in 1884. The inscription on a pillar to the left of the Lord Mayor's chair commemorates the old council chamber of 1614, in which Charles I. demanded the surrender of Hampden and his four companions (comp. p. 266). Beyond the council chamber is the ALDERMEN'S COURT ROOM, dating (probably) from 1670-80, with a painted ceiling by Sir William Thornhill (1727). The royal arms over the Lord Mayor's seat include the arms of Hanover, with the 'electoral bonnet.' The building adjoining the Aldermen's Room and fronting Church Alley (erected by Mr. Sydney Perks in 1908) contains the *Rating Offices* and the *New Court Room*, used by the Lord Mayor's Court (under the Recorder of London), and by the Licensing Magistrates.

The GUILDHALL LIBRARY, or *Free Library of the Corporation of the City of London*, is reached either by a corridor running E. from the porch of the Guildhall or from an entrance in Basinghall St. It is open daily, 10-8, Sat. 10-6. It contains 185,000 printed volumes and pamphlets and over 6000 MSS. It is especially rich in works on London and Middlesex (including 12,000 vols. of parish records) and possesses many valuable incunabula.

The *Principal Library* is a fine hall, 100 ft. long and 50 ft. high, built by Sir H. Jones in the Tudor style in 1870-72. It has seven book-lined bays on each side. On the timber ceiling are the arms of the 12 great livery companies (with the addition of those of the Leather-sellers and Broderers), and 12 guild banners hang over the arcades. In the spandrels of the arches are the sculptured heads of distinguished men of letters, science, and art. The stained glass in the N. window represents the Introduction of Printing into England, that to the S. shows the arms of 21 of the minor livery companies. The bust of Chaucer is by Sir George Frampton, that of Tennyson by F. D. Williamson. Among the most important special collections of the library are the National Dickens Library (acquired in 1908), the libraries of the Guilds of Clockmakers and Cooks, the library of the Dutch Church in Austin Friars (p. 269), the Cock Memorial Library of books by or connected with Sir Thomas More, the Willshire Collection (engravings), the Salomons Hebrew Library, and the Collection of Maps and Plans of London. Among individual objects of interest may be named Ralph Agas's Plan of London (1591; only other extant copy at Cambridge); the deed of sale of a house in Blackfriars bearing Shakespeare's signature (comp. p. 239); the first, second, and fourth folios of Shakespeare's plays; a MS. register of the City churches, with exquisite representations of monuments and coats-of-arms (in progress); a volume with the signatures and arms of the Lord Mayors; and a MS. volume of French Chronicles, with beautiful illuminations.

The *Newspaper and Directory Room*, to the S. of the main hall, is well stocked and much used. — The *East Lobby* contains a collection of old clocks, watches, and chronometers belonging to the Clockmakers' Guild (including the Nelthropp collection). From this a staircase, with three figures from the old Guildhall Chapel (perhaps Edward VI., Charles I., and Queen Henrietta Maria; original position shown by an engraving hung on the wall), descends to the Basinghall St. entrance. — *Museum*, see p. 255.

The CORPORATION ART GALLERY (open free on week-days, 10 to 4 or 5), devoted mainly to modern British art, is entered from the E. side of Guildhall Yard. It was established in 1886, with a basis of historical portraits and other

works commissioned by or presented to the Corporation since 1670. The gallery was enlarged and altered in 1890 and 1901 to provide for important additions, such as the gift, by the artist and his brother, of 100 works by *Sir John Gilbert* (1817-97), and the *Gassiot Bequest* in 1902 of 127 paintings (Nos. 637 to 763). The name of the artist and the subject are inscribed on each frame. A few of the best works are mentioned below. Descriptive catalogue (1910) 1/; brief illustrated catalogue 9d.

GALLERY I. To the left: 949. *Elizabeth Stanhope Forbes*, Fine day; 637. *Alma-Tadema*, Pyrrhic dance; 737. *Tissot*, The last evening; *F. Brangwyn*, 861. Lord Mayor's Show in the olden days, 860 (farther on), Tower Bridge; *Millais*, 701. My first sermon, 702 (farther on), My second sermon; 636. *J. H. F. Bacon*, The City of London Imperial Volunteers' return to London from South Africa (1900); 528. *Sir John Gilbert*, Morning of Agincourt; 635. *H. S. Tuke*, Ruby, gold, and malachite; *Hon. John Collier*, Lord Kitchener; \*927. *W. S. Burton*, Wounded cavalier; 613. *A. C. Gow*, St. Paul's Cathedral (Diamond Jubilee, 1897); \*660. *W. Dyce*, George Herbert at Bemerton; 970. *Henry Holiday*, Burgesses of Calais; 771. *H. H. La Thangue*, Mowing bracken; 634. *Arnesby Brown*, River-bank; 767. *Briton Riviere*, Temptation in the wilderness; 786. *G. F. Watts*, Ariadne in Naxos; 829. *W. Osborne*, October morning; 875. *Seymour Lucas*, Silenced; 999. *F. W. W. Topham*, Rescued from the Plague. In the centre are cases of medals, badges, and decorations, and \*Clytie, a marble bust by *G. F. Watts*. — Steps lead to a gallery at the W. end of the room, containing The first leap, by *Landseer* (No. 691), and other paintings.

GALLERY II. To the left: 704. *W. J. Müller*, Gillingham on the Medway; 991. *J. Brett*, Echoes of a far-off storm; 711. *John Phillip*, Chat round the brasero; 975. *Frank Holl*, "The Lord gave, the Lord hath taken away"; 685. *J. C. Hook*, The Bonxie, Scotland; 830. *D. Maclise*, Banquet scene in 'Macbeth'; *P. Nasmyth*, \*708. Meeting of the Avon and Severn, \*707 (farther on), View in Hampshire; \*649. *Constable*, Fording the river. — A passage, hung with lithographs and engravings, leads to—

GALLERY III. To the left: 642. *G. H. Boughton*, Returning from church; \*661. *W. Dyce*, Henry VI. during the battle of Towton; 668. *W. Geets*, Charles V. and Jeanne Vandergeynst; 638. *Alma-Tadema*, Pleading; 895. *J. M. Swan*, Lioness; 712. *J. Phillip*, A la Reja; *Fantini-Latour*, 882. White roses, 881 (farther on), Gladioli and roses; 639. *James Archer*, My great-grandmother; 972. *Marianne Stokes*, Net-mender; 590. *Lawrence*, Sir W. Grant; *Samuel Scott*, 47. Old London Bridge, \*46 (farther on), Entrance to the Fleet River; 96. *John Riley*, Sir Robert Clayton (frame by *Grinling Gibbons*); \*45. *Reynolds*, Thomas Tomkins. In the centre is a terracotta model for the Queen Victoria monument at Nice, by *Louis Maubert*.

GALLERY IV. Water-colours by *Sir John Gilbert*, *Birket Foster*, *T. Collier*, *J. M. Swan*, *Albert Goodwin*, and *W. Walcot*. In the centre of the room are a marble statue of Sir Henry Irving as 'Hamlet,' by *Onslow Ford*, and two floor-cases, containing 31 etchings and mezzotints of London by *Joseph Pennell* and studies by *J. M. Swan*.

The GUILDHALL MUSEUM OF LONDON ANTIQUITIES (open free on week-days, 10 to 4 or 5) occupies the basement floor beneath the library and is usually entered from Basinghall St. (comp. p. 256). It contains an interesting collection of Roman and other antiquities found within the City of London (catalogue of 1908, 1/). In the vestibule are a model of the Lord Mayor's state barge (1807) and a gun from the 'Lutine' (p. 266).

The *Roman Antiquities* (chiefly near the N. end of the museum) include a mosaic pavement from Bucklersbury, 20 ft. long (found in 1869); a hexagonal column dedicated by Anencletus to his wife Claudia Martina (found in Ludgate Hill); a group of the *Deæ Matres* (headless) from Crutched Friars; a statue of a warrior from the Roman Wall; several sculptured stones from the bastions of the same wall; 'camp-sheathing' of oak found beneath Bow Church (p. 250); and innumerable smaller antiquities. — Among the *Mediæval Antiquities* is a very interesting collection of old shop and tavern signs, including those of the Boar's Head in Eastcheap (1668; comp. p. 274) and the Bull and Mouth in Angel St., Aldersgate St. By the staircase is a collection of fire insurance marks. Other cases contain old English pottery and glass (e.g. the glass 'yard of ale,' in a case at the S. end of the hall). The figures of Raving and Melancholy Madness, in the S.E. corner, are by C. G. Cibber (1680), and once decorated the entrance of Bedlam (p. 318). On the N. pillar of the W. arcade are the whipping-post, waist-bands, manacles, and other instruments brought from the 'Black Museum' at Newgate (p. 223) in 1902. A case near the middle of the room contains the sword surrendered to Lord Nelson by Admiral Blanquet at the battle of the Nile (1799), together with an autograph letter of Nelson. The small collection of \*Elizabethan and Jacobean jewellery, found in Friday St. in 1912, is notable for its beautiful workmanship (comp. p. 215).

A door on the W. side of the museum leads to the \*CRYPT, a very interesting survival of the building of 1411-35. The *Eastern Crypt* is 77 ft. long, 46 ft. broad, and 13 ft. high. It is borne by six clustered columns of Purbeck marble. The vaulted roof has large carved bosses at the intersection of the ribs. Among the antiquities here is a Roman sarcophagus of white marble from Clapton (4th cent.). The old wooden staircase near the S.W. corner came from a house in New Broad Street. At the E. end of the crypt are two staircases in the thickness of the walls. — The *West Crypt* (no adm.) is shut off by a dividing wall.

On the W. side of Guildhall Yard is the *Guildhall Police Court*. In Guildhall Buildings are the *Mayor's Court*, the *City of London Small Debt Court*, and the *Board of Trade Commercial Intelligence Department*. — In Basinghall St., which skirts the Guildhall on the E., are *Coopers' Hall* (No. 81), *Weavers' Hall* (No. 70), and *Girdlers' Hall* (No. 89).

*Gresham Street*, from which we entered Guildhall Yard (see p. 252), runs from St. Martin's-le-Grand on the W. (p. 225; Goldsmiths' Hall, see p. 249; Haberdashers' Hall, see p. 249) to Lothbury and the Bank of England on the E. (p. 264). At the corner of Basinghall St., to the E. of Guildhall Yard, stands **Gresham College** (Pl. B 49, IV), founded by Sir Thomas Gresham (p. xviii) in 1579 for the delivery of lectures in Latin and English on 'divynitye, astronomy, musicke, geometry, law, physicke, and rethoricke,' by seven professors.

From 1597 to 1768 (except for a short interval after the Great Fire) the lectures were delivered in Gresham's house in Bishopsgate St. Afterwards a room in the Royal Exchange was used for the lectures till 1843, when a special building was erected in Gresham St. This was replaced by the present structure (by D. Watney and S. Perks) in 1913. Since 1876 all the lectures have been given in English. Each professor delivers four lectures at 6 p.m. in each of the three terms of the year, Hilary, Easter, and Michaelmas (open to the public).

Following Gresham St. in the other direction (W.), we reach *Aldermanbury*, which runs to the N. (right). In this street, to the left, at the corner of Love Lane, is the church of **ST. MARY ALDERMANBURY** (Pl. B 49, IV), destroyed in the Great Fire and rebuilt by *Wren* in 1667-77.

The modernized INTERIOR (open 11-2.15) contains the tomb of *Judge Jeffreys* (d. 1689; tablet to right of entrance), who was a prominent parishioner when Common Serjeant and Recorder of the City of London. A marble monument on the wall opposite the entrance commemorates *Lieutenant John Smith*, drowned off Staten Island in 1782. The earlier church on this site was the burial-place of *Henry Condell* and *John Hemminge*, Shakespeare's fellow-actors and editors of the first folio edition of his plays (1623; memorial in the churchyard erected in 1896). The parish registers record the marriage of Milton to his second wife, Katherine Woodcocke, in 1656. *Edmund Calamy the Elder*, chief author of 'Smectymnus,' was perpetual curate here from 1639 to 1662, when he was ejected by the Act of Uniformity. His grandson, *Edmund Calamy the Younger*, the famous Nonconformist divine, was buried here in 1732. — At the other end of Love Lane is St. Alban's Church (see p. 250).

A little farther on in Aldermanbury, on the left, diverges Addle St., containing *Brewers' Hall* (open daily 11-3, Sat. 11-1), with a panelled court room, a dining hall with musicians' gallery, and an old kitchen. The singular relief of a bear next door (No. 17½) dates from 1670. — Aldermanbury next reaches LONDON WALL (Pl. B 49, 53, IV), a street so named as following more or less closely the course of the old Roman Wall (p. xlv), a long section of which is visible in the disused churchyard of *St. Alphage* (a little to the W., on the N. side of the street). The church, on the other side of the street, was demolished in 1917, but its N. porch, a relic of the *Elsing Spital*, a priory founded in the 14th cent. "for the sustentation of a hundred blind men," was spared (open 11-2.15; handbook 6d.). The handsome Gothic façade dates from 1914. Inside is a handsome monument to Sir Rowland Hayward, first Protestant Lord Mayor of London (1570 and 1590), with his two wives, each accompanied by her eight children.

For London Wall to the E. of this point, see p. 270. Parallel with the W. part of London Wall, to the N., is *Fore Street*, containing the important church of **St. Giles Cripplegate** (Pl. R 52, IV), famous as the burial-place of John Milton. This Perp. edifice of the 14th cent. was practically rebuilt after a fire in 1545, and various restorations and additions were made in the 17-18th cent., including the archway before the W. front. Near the N. door is a bronze statue of *John Milton*, by Horace Montford, with reliefs from 'Paradise Lost' and 'Comus' (1904). In the S.W. corner of the churchyard is a bastion of London Wall (p. xlv).

The INTERIOR is open 10-4 (Sat. 10-1; illus. guide 6d.). Milton, who died in Bunhill Row (p. 271) in 1674, was buried in the same grave as his father "in the upper end of the chancel, at the right hand"; the probable spot is now marked by a stone in front of the chancel screen. Near the W. end of the S. aisle is a cenotaph by Woodthorpe (1862), with a bust of Milton by Bacon (1793). — Other famous persons interred in this church are *John Speed* (1629), topographer (S. wall, below the clock); *Sir Martin Frobisher* (d. 1594), seaman and explorer (E. part of S. wall); and *John Foxe* (d. 1587), martyrologist (W. wall, at end of N. aisle; Latin inscription by his son). The epitaph of *Thomas Stagg* (1772), behind the organ, ends with the curt phrase "That is all." The oldest monument is that of *Thomas Busby* (d. 1575; in the Chapel of the Incarnation, at the E. end of the N. aisle). In the middle of the N. wall is the monument of *Constance Whitney*, a kinswoman of the Lucys of Charlecote, who died in 1628, at the age of seventeen. The attitude of the figure gave rise to an absurd legend that she was buried in a trance and awakened by the attempt of a thief to steal her ring. — *Oliver Cromwell* was married in this church, at the age of twenty-one, to Elizabeth Bourchier (or Bouchier), on Aug. 22nd, 1620. The stained-glass window at the W. end of the S. aisle commemorates *Edward Alleyn*, (p. 447). The carved pulpit, altar-screen, and font-cover are probably by Saunders (p. 253). The organ, by Renatus Harris (1705), is in a modern case. The valuable church-plate includes a 'mazer' of bird's-eye maple carved in 1568. The Great Plague was at its worst in the parish of St. Giles, and the plague burials nearly fill a folio volume of the parish register (1665). The register records also the burial of *Daniel Defoe* in Bunhill Fields (1731).

**BARBERS' HALL** (Pl. R 52, B 49, IV), in *Monkwell Street* to the S. of St. Giles, is approached by a narrow passage (apply to the Clerk). This hall, originally that of the Barber-Surgeons, contains a portrait group of nineteen life-size figures attributed to *Holbein*, who certainly was responsible for the picture, though the extent of his actual authorship has been a matter of debate (comp. p. 211). It represents Henry VIII. granting a charter (1541) to the Barber-Surgeons' Company, which obtained its first charter in 1308. The surgeons and barbers were united in one guild down to 1745, when the Surgeons' Company (now the Royal College of Surgeons, p. 211) was established. Pepys, in his diary (Aug. 29th, 1668), recounts a visit to the Barbers' Hall to see *Holbein's* picture, "thinking to have bought it . . . for a little money . . . but it is so spoiled that I have no mind for it." The hall contains also a portrait of *Inigo Jones* by *Van Dyck*. — *Silver St.*, see p. 250.

*Milton Street* (not named from the poet), running N. from Fore St., a little E. of St. Giles, was the 'Grub Street' of literary tradition. It ends at Chiswell St., nearly opposite the S. end of Bunhill Row (p. 271). *Whiteross Street*, parallel with Bunhill Row on the W., leads to Old St. (p. 272). Playhouse Yard, on the left, not far from its N. end, recalls the site of the *Fortune Theatre*, built in 1600 for Alleyn and Henslowe, and pulled down about 1660.

## 27. FROM BLACKFRIARS BRIDGE TO THE BANK OF ENGLAND.

STATIONS: *Blackfriars*, *Mansion House*, *Cannon Street*, and *Monument* on the District Railway (Appx., p. 13). The Central London Railway, the City and South London Railway, and the Waterloo and City Railway each have a station at the *Bank* (Appx., pp. 13, 16). — OMNIBUS No. 76 (see Appx.). — TRAMWAYS to Blackfriars Bridge, see p. 240.

*Blackfriars Bridge*, see p. 239. QUEEN VICTORIA STREET (Pl. B 49, IV), a wide and substantial thoroughfare, about  $\frac{2}{3}$  m. in length, constructed in 1862, leads E. from Blackfriars Bridge to the Mansion House. To the right is the large *St. Paul's Station* of the S.E. & C.R. (Pl. B 45, III). On the same side (at a lower level) begins Upper Thames St. (p. 287). Opposite (l.) diverges Water Lane, in which stands APOTHECARIES' HALL, dating in its present form from 1670–86, and containing portraits of James I., Charles I., John Keats (a licentiate of the Hall), and others (admission on application to the Clerk).

Apothecary is the name formerly given to members of a subordinate branch of the medical profession. In 1606 James I. incorporated the Apothecaries as one of the City companies, uniting them with the Grocers; but in 1617, when the charter was renewed, they were made a separate corporation under the title of 'Apothecaries of the City of London.' The society grants diplomas for the practice of medicine and surgery, and its licentiates are legally on a par with graduates of the universities. The act of 1874 authorizes the granting of the licence to women. The society still (in accordance with its original charter) manufactures pure drugs, largely exported to the colonies.

To the left, a little farther on, is the office of 'THE TIMES' (Pl. B 49, IV), a large building of red brick, with an allegorical device on the tympanum. The printing office is behind, in Printing House Square, so named from an old office of the king's printers. Over the door is a tablet (originally put up at Lloyd's, p. 266), recognizing the public service rendered by 'The Times' in exposing a huge financial conspiracy.

The first number of '*The Times*' under that name appeared on Jan. 1st, 1788, but the newspaper was really founded in 1785 as the '*London Daily Universal Register*.' Its price (now 3d.) has varied from 7d. to 1d. Its evolution has been mainly associated with the Walter family, four generations of which have been proprietors. In 1903 '*The Times*' was converted into a company, and Mr. John Walter, of the fifth generation, is now chairman of the board of directors. The financial control is in the hands of Lord Northcliffe. The most famous editor of '*The Times*' was *John Thaddeus Delane* (p. 200). A special edition is printed daily with indelible ink on indestructible paper for the use of libraries.

Printing House Square is said to have been the site of the Norman *Castle of Mountfichet*, which belonged to one of the followers of William the Conqueror; and *Castle Baynard* (see p. 239) likewise stood in this neighbourhood.

In a prominent situation just beyond 'The Times' office, and on the same side, is the church of *St. Andrew by the Wardrobe*, rebuilt by Wren in 1692. This took its name from the

proximity of the King's Great Wardrobe, used as an office for the keepers of the king's state apparel. In the interior (open 12-2) are a fine panelled ceiling and the monument of that eloquent divine, the Rev. William Romaine (d. 1795). — Close to St. Andrew's, on the same side, is the house of the **BRITISH AND FOREIGN BIBLE SOCIETY** (No. 146), founded in 1804 "to encourage a wider circulation of the Holy Scriptures, without note or comment." Visitors are admitted daily (except Sat.), 10-4.

The society issues every year about 9 million Bibles, New Testaments, or parts of the Bible (many at almost nominal prices). Since its foundation it has circulated over 312,000,000 copies, in 530 different languages and dialects. Every six weeks it issues the Gospel in some new tongue. The society's annual revenue from sales and subscriptions exceeds £380,000. It has about 9500 auxiliaries and branches at home and abroad, besides employing 1000 colporteurs in foreign lands.

The *Bible House Library* of this society, perhaps the most polyglot room in the world, contains a priceless \*Collection of versions of the Scriptures, in 650 different tongues. Among the chief treasures are the Codex Zacynthius, an 8th cent. palimpsest of St. Luke's Gospel, from Zante; a unique collection of the 14 editions of the High German Bible published before Luther; rare editions of early printed Bibles in Hebrew, Greek, English, and the chief European languages; hundreds of translations made for mission purposes, many of great historic interest, including John Eliot's Bible for the Massachusetts Indians (the first Bible printed in America). — In the *Committee Room* are 'Luther's First Study of the Bible,' a painting by E. M. Ward, and a portrait of Lord Shaftesbury (1801-85), by J. E. Millais.

At No. 144A (on the same side) is the office of the *Controller of the London Telephone Service* (comp. p. 29), and beyond Benet's Lane are the City headquarters of the *Civil Service Supply Association* (Nos. 126-142). On the right, standing a little back from the street, is the church of *St. Benet*, rebuilt by Wren in 1683 and now used by a Welsh congregation. Inigo Jones (1573-1652) was buried beside his father and mother in the earlier church.

Nearly opposite St. Benet's Church, and entered through a courtyard, is the **College of Arms** (Pl. B 49, IV), or *Heralds' Office*, the seat of the official authority in matters of armorial bearings and pedigrees, incorporated by charter from Richard III. (1484). The present building (originally the town house of the Earls of Derby) was assigned to the college by Queen Mary I., but was remodelled in brick, probably by Wren, after its almost complete destruction in the Great Fire (1666). The central doorway leads into the *Earl Marshal's Court*, a fine panelled hall with a carved throne and other decorations, and hung with the coronation banners of the Kingdom and Empire. Visitors are usually admitted on application.



The office of Earl Marshal is hereditary in the person of the Duke of Norfolk. The corporation consists of three *Kings of Arms* (Garter, Clarenceux, and Norroy), six *Heralds* (Lancaster, York, Somerset, Chester, Richmond, and Windsor), and four *Pursuivants* (Portcullis, Rouge Dragon, Bluemantle, and Rouge Croix). The heralds derive their titles from various royal duchies held by the sovereigns who first created them; the pursuivants from royal badges, except Bluemantle, so styled from the blue mantle of the Order of the Garter.

The duties of the members of the College are concerned with the marshalling of state ceremonies, the granting of armorial bearings, the recording of pedigrees, and the like. Charles II., in his 'Declaration of the Authority of the Earl Marshal' (confirmed by order in Council Jan. 22nd, 1674), described the Earl Marshal as "the next and immediate officer under Us for determining and ordering all matters touching Arms, Ensigns of Nobility, and Chivalry," and the officers of Arms as "ministers subordinate to Our said Earl Marshal."

The College contains the largest and most valuable genealogical and heraldic collection in the world. Chief among the ancient records is the series of *Herald's Visitations*, comprising the pedigrees and arms of the nobility and gentry from the time of Henry VIII. to the end of the 17th cent., taken under royal commission. Of unrivalled importance, too, are the extensive collections of genealogical and heraldic material made by the earlier heralds. Among the modern records are the books containing the scrupulously tested pedigrees, with arms, of the nobility and gentry, which have been recorded since the discontinuance of the visitations. Among other valuable records may be mentioned the books of the pedigrees and arms of peers and baronets; funeral certificates; books containing accounts of royal marriages, coronations, and funerals; the so-called '*Earl Marshal's Books*,' from the time of Queen Elizabeth, containing entries of such instruments and warrants under the royal sign manual as relate to the arms of the blood royal, the kingdom, and the colonies; licences from the Crown for change of name and arms; and finally the series of grants of armorial bearings down to the present day.

Among the chief objects of special historical and artistic interest owned by the College are the *Warwick Roll*, with fine pen-and-ink drawings, illustrating the history of the Earls of Warwick from the Conquest to the time of Richard III., by John Rous, chantry priest at Guy's Cliffe, near Warwick (end of 15th cent.); the *Westminster Tournament Roll*, the finest of all known tournament rolls; a volume containing a number of shields from a roll of arms of the early 13th cent. (the oldest roll extant); and a MS. *Ordinary of Arms* of the Tudor period ('Prince Arthur's MS.').

To the right (No. 101) are the headquarters of the *Salvation Army*. To the left is the church of *St. Nicholas Cole Abbey* (origin of name obscure; open 8-4), rebuilt by Wren in 1677 and restored in 1876. — The street now bends to the N., passing (l.) the end of Bread St. (p. 250), in which is the façade of *St. Mildred's Church* (open 12-2), the smallest of Wren's reconstructions (1683), serving also for the parish of St. Margaret Moses. It contains some good woodwork. The parish register records the marriages of Percy Bysshe Shelley with Mary Godwin (Dec. 30th, 1816), and of the tenth Earl of Exeter (Tennyson's 'Lord of Burleigh') with Sarah Hoggins (1791).

Queen Victoria St. now intersects the wide Cannon Street (p. 262) and then Queen Street (p. 251). On the right is the *Mansion House Station* (Appx., p. 13). To the left, with its N. front in Bow Lane, is the church of *St. Mary Aldermary*

(open 1-3), so called, says Stow, because "elder than any church of St. Marie in the City." It was, however, destroyed in the Great Fire and rebuilt by Wren in the Tudor style in 1682-83 (restored in 1876-77). Milton married his third wife, Elizabeth Minshull, in the old church (Feb. 24th, 1623), and Samuel Pepys was married here in 1655.—To the right opens Sise Lane, at the S. end of which is a memorial marking the site of *St. Antholin's* (i.e. Anthony; pulled down in 1874), the church of the Scots Commissioners in the Civil War, where the Rev. Alexander Henderson (1583-1646), the most famous Scottish ecclesiastic after John Knox, drew great crowds by his eloquent political and evangelical sermons.

A little farther on Queen Victoria St. ends at the open space in front of the Mansion House (p. 264).

CANNON STREET (Pl. B 49, 53, IV), forming the shortest route from St. Paul's Cathedral to London Bridge or the Tower, is a wide thoroughfare, fully  $\frac{1}{2}$  m. long, completed in 1854. The name is a corruption of Candlewick Street, this having once been the chief seat of the wax-chandlers. To the left (N.) stands the *Hall of the Cordwainers* (i.e. shoemakers, from 'Cordovan' leather), recently rebuilt. About 200 yds. farther on Cannon Street crosses Queen Victoria St. (p. 261) and Queen St. (p. 251). College Hill, the next side-street to the right, contained the house of *Richard Whittington* (d. 1423), four times Mayor of London and eminent for his munificent charities (site now occupied by Nos. 21 and 22).

Whittington was buried in the church of *St. Michael Paternoster Royal* (open 12-2), in College Hill, rebuilt by Edward Strong, Wren's master-mason, in 1694 (steeple added in 1713). The church contains an oaken altarpiece by Grinling Gibbons and a painting of Mary Magdalen by W. Hilton. The old church was built at the expense of Whittington, who established also a college (of *St. Spirit* and *St. Mary*) and some almshouses close by. The college was dissolved by Henry VIII. (c. 1550), but the Whittington Almshouses, removed to Highgate in 1808 (comp. p. 439), are still administered by his livery company, the Mercers (whose schools, p. 221, stood in College Hill till 1794).

In Dowgate Hill, the next cross-street on the same side, are the *Halls of the Tallow Chandlers* (No. 4), the *Skinners* (No. 8), and the *Dyers* (No. 10).

The rich and ancient Guild of Skinners (incorporated in 1327), rebuilt after the Great Fire, contains some valuable plate (incl. the 'Cockayne Cups' of 1565) and a series of historical paintings by *Frank Brangwyn*. The wooden porch in the court and the wainscoting in the 'Cedar Room' are interesting (introduction necessary). The Dyers' Company (chartered in 1471) claims to be the first of the minor guilds and shares with the King and the Vintners the ownership of the swans on the Thames.—In College St., leading to College Hill (see above), is the *Innholders' Hall*, with a façade of 1670 (towards Little College Street).

Opposite Dowgate Hill is Walbrook (p. 268).—We now reach (r.) **Cannon Street Station** (Pl. B 49, 50, IV; S.E. & C.R., p. 4) and *Cannon Street Hotel* (p. 15), with rooms much

used for meetings of public companies. Below is the *Cannon Street Station* of the District Railway (Appx., p. 13). The station occupies the site of the *Steel Yard*, a factory of the Hanseatic League, established in 1250 (comp. p. liv). — In Oxford Court, nearly opposite Cannon Street Station, is the *London Chamber of Commerce*.

To the left, at the corner of St. Swithin's Lane, stands the church of *St. Swithin* (Pl. B 53, IV; open 12-3), rebuilt by Wren in 1678, but modernized. St. Swithin is regarded as the saint of the weather, and the rain or shine of St. Swithin's Day (July 15th) is popularly supposed to maintain itself for the next 40 days. Dryden was married here to Lady Elizabeth Howard in 1663. Immured in the S. wall of the church is *London Stone*, generally believed to have been the Milliarium of Roman London, from which the distances on the Roman high roads were measured. This is the stone which Jack Cade struck with his staff, exclaiming, "Now is Mortimer Lord of this City" (comp. 'King Henry VI.,' Part II., iv. 6).

The significance of this action, evidently appreciated by the mob, suggests that the Stone may be a prehistoric monument, marking the meeting-place of the open-air assembly that governed the city.

In St. Swithin's Lane are *Founders' Hall* (No. 13, on the left) and *New Court*, the premises of Messrs. N. M. Rothschild and Sons. Adjoining the latter is *Salters' Hall*, with portraits of George III. and Queen Charlotte (ascribed to Reynolds) and of various benefactors. Adjoining the earlier hall on this site stood a meeting-house, used as a chapel and associated with the Salters' Hall Conference of 1717-19, a landmark in Nonconformist and Unitarian history.

In Abchurch Yard, off Abchurch Lane, the next side-street to the left, stands *St. Mary Abchurch* (i.e. 'up' church, from its high site), rebuilt by Wren in 1686, containing wood-carvings by Grinling Gibbons and cupola paintings by Thornhill (open daily, 8-9.30 and, except on Sat., 12-3).

A little farther on Cannon St. ends at the William IV. statue, whence *Eastcheap* and *Great Tower Street* continue in the same general direction to the *Tower* (p. 291), while *King William Street* (p. 273) leads to the right (S.) to *London Bridge* (p. 287).

## 28. THE BANK OF ENGLAND. THE ROYAL EXCHANGE. THE MANSION HOUSE.

STATIONS at the *Bank*, see p. 259. *Moorgate Stations*, see p. 248. *Mansion House*, *Cannon Street*, and *Liverpool Street* on the Metropolitan and District Railway (Appx., pp. 13, 12). — OMNIBUSES from all parts (Nos. 8, 9, 11, 15, 17, 22, 23, 25, etc.).

The triangular space enclosed by the Bank, the Exchange, and the Mansion House may fairly claim to be the heart of the City. From it radiate eight important streets (Pl. B 53, IV), and it is calculated that 400–500 omnibuses pass the Bank every hour during the business day. The dangerous task of threading the bewildering traffic on foot may be avoided by using the subways connecting the *Bank Stations* of the Tube Railways. Land near the Bank is worth at least £100 per square foot (considerably less than in Wall St., New York, with its sky-scrapers).

The **Bank of England** (Pl. B 53, IV) covers an irregular quadrilateral, four acres in area, bounded by Lothbury (N.), Bartholomew Lane (E.), Threadneedle St. (S.), and Princes St. (W.). The massive, one-storied building owes its present appearance mainly to *Sir John Soane* (p. 209), architect to the bank from 1788, though the central part was erected by *George Sampson* in 1732–34. The N.E. corner is copied from the Temple of the Sibyl at Tivoli, and the arch leading into Bullion Court is a copy of the Arch of Constantine. Security demanded that the Bank should be lighted solely from interior courts. The external walls are therefore windowless, but Soane evaded the strict conditions of design by masking the solid walls with blank windows and Corinthian columns. Even so, however, the building has considerable merit. The garden court, with its fountain, was once the churchyard of St. Christopher-le-Stocks. — The business offices of the Bank are open to the public daily, from 9 to 3. A special permit (seldom granted) from the Governor or Deputy Governor is required to see the rooms in which bank-notes are printed, bullion stored, and gold coins weighed and tested.

The Bank of England, the most important in the world, was projected by *William Paterson* (whose connection with it was, however, brief) and incorporated in 1694. For a short time the business was carried on in Mercers' Chapel, but it soon removed to Grocers' Hall, where it remained till Sampson's building was completed (1734). It was the first joint-stock association in England; and its original capital was £1,200,000 (now £14,553,000, with a 'rest' of £3,542,000), lent to the Government at 8 per cent interest. Though thus always specially connected with Government, the Bank is a private corporation. It was the only joint-stock bank in London till 1834, when the London & Westminster Bank was established. By the charter of the Bank (last renewed in 1844) it is divided into the two departments of Issue and Banking. It is the only bank in London with the power of issuing paper money, and it is entitled to issue notes to the value of £16,200,000 without a gold reserve behind them. In the week ending Sept. 29th, 1920, the value of the notes issued was £140,018,615; that of the gold coin and bullion reserve, £121,568,615; that of the notes in circulation, £12,527,680.

In its banking department the Bank of England differs from other banks mainly in having the management of the National Debt (in April, 1920, £7,829,476,723), and paying the dividends on it, in holding the deposits belonging to Government, in helping in the collection of the public revenue, and in being the bankers' bank. The Bank is bound to buy all gold bullion offered to it, at the standard rate of £3 17/10½ per oz. The Bank is governed by a Governor, a Deputy Governor, and 24 Directors. It has branches in Burlington Gardens, near the Law Courts, and in eight provincial cities, besides other premises for different departments; and it employs c. 6000 persons (2000 women).

Besides English bank-notes (value from £5 to £1000) the Bank prints postal orders, Indian bank-notes, etc. All notes paid into the Bank used to be cancelled (even if paid in on the same day as issued), but the cancelled notes were preserved in the *Old Note Office* for 5 years, lest they might be needed as legal evidence. At the end of that period they were burned. This cancellation is suspended for the present. The interesting machines in the *Weighing Office* discriminate between coins of full and light weight. The *Bullion Office* contains the gold and bullion reserve. At night the Bank is protected by a small detachment of Foot Guards, besides clerks and watchmen. — *Bankers' Clearing House*, see p. 275.

Opposite the Bank, in the angle formed by Threadneedle Street and Cornhill, stands the **Royal Exchange** (Pl. B 53, IV), erected by *Tite* in 1842-44. It is the third building of its kind on this spot; the first Exchange, erected by Sir Thomas Gresham (p. xviii) in 1564-70, was burned down in 1666, and the second (by Jarman) in 1838. The building is preceded by a Corinthian portico and a wide flight of steps (one of the spots from which a new sovereign is proclaimed). The tympanum group, by *Westmacott*, represents Commerce holding the charter of the Exchange and attended by the Lord Mayor, British merchants, and natives of various foreign nations. On the architrave are the words "The Earth is the Lord's and the fulness thereof" (Ps. xxiv. 1). At the E. end of the building is a campanile 180 ft. high, with a statue of Sir Thomas Gresham on its E. face and a gilded vane in the form of a grasshopper (Gresham's crest). A new set of chimes (13 bells) was hung here in 1921. The sides and back of the Exchange are disfigured by shops. The Exchange is open to the public, but ladies are not admitted during the chief business hours, 3.30-4 daily and 2-2.30 on Tues. and Thursdays. The interior, a quadrangular covered court, with colonnades, has a tessellated pavement of Turkey stone dating from the original Exchange. The statue of Queen Victoria, in the centre, is by *Hamo Thornycroft*. In the E. corners are statues of Queen Elizabeth (by *Watson*) and \*Charles II. (by *Grinling Gibbons*). The wall-panels of the arcades contain a series of paintings, in spirit-fresco, illustrating the development of Commerce, Liberty, and Education.

To the left of the main entrance: Ancient Commerce (Phœnicians in Cornwall), by *Lord Leighton*; Alfred the Great rebuilding the City walls (c. 886), by *Frank O. Salisbury*; William the Conqueror granting a Charter to the Citizens of London in 1066, by *Seymour Lucas*; William II. building the Tower of London, by *C. Goldsborough*; King John sealing Magna Charta in 1215, by *Ernest Normand*; King George and Queen

Mary visiting the battlefields of France in 1917, by *F. O. Salisbury*; Thanksgiving Service for Peace on the steps of St. Paul's Cathedral (July 6th, 1919), by *F. O. Salisbury*; Master of the Vintners' Company entertaining the Kings of England, France, Scotland, Denmark, and Cyprus in 1363, by *A. Chevallier Tayler*; Burning of the Second Royal Exchange (1838), by *Stanhope Forbes*; Richard Whittington dispensing his charities (c. 1400), by *Henrietta Rae (Mrs. Normand)*; Philip the Good presenting a Charter to the Merchant Adventurers, by *E. A. Cox*; Trained Bands marching to support Edward IV. at the Battle of Barnet in 1471, by *J. H. Amschewitz*; Blocking of Zeebrügge waterway (April 23rd, 1918), by *W. L. Wyllie*; Reconciliation of the Skinners' and Merchant Taylors' Companies by the Lord Mayor in 1484, by *Edwin A. Abbey*; Crown offered to Richard III. at Baynard's Castle in 1483, by *S. Goetze*; Foundation of St. Paul's School in 1509, by *W. F. Yeames*; Queen Elizabeth opening Gresham's Exchange in 1571, by *Ernest Crofts*; Charles I. demanding the surrender of the Five Members at the Guildhall in 1642, by *S. J. Solomon*; The Great Fire of London (1666), by *Stanhope Forbes*; Granting the Charter for the Foundation of the Bank of England (1694), by *Geo. Harcourt*; Nelson leaving Portsmouth, 18th May, 1803, to join H.M.S. 'Victory,' by *A. C. Gow*; Queen Victoria opening the present Exchange in 1844, by *R. W. Macbeth*; Modern Commerce, by *Frank Brangwyn*.

In the vestibule at the E. end of the Exchange are a 22-pounder gun from a German submarine and a 12-pounder gun from H.M.S. 'Lutine,' lost with the ship in 1799 and salvaged in 1913. From this vestibule a staircase ascends to *Lloyd's Subscription Rooms*, usually known as *Lloyd's*, an association of underwriters, merchants, shipowners, and ship and insurance brokers, concerned with the collection and diffusion of shipping news and with marine insurance. The name arose from a mere gathering of merchants towards the end of the 17th cent. in Edward Lloyd's coffee-house in Tower Street (removed to Lombard St. in 1692). The enormous increase in marine insurance business led to the establishment of a more formal society, which has had premises in the Royal Exchange since 1774 and was incorporated in 1871. The Corporation of Lloyd's maintains signal stations in the United Kingdom and at various places abroad, and is represented by over 1500 agents in seaports throughout the world. The total amount of deposits and guarantees provided by the members as security now exceeds £14,000,000. — In 1696 Edward Lloyd founded a weekly paper named *Lloyd's News*, the precursor of *Lloyd's List*, which has appeared uninterruptedly since 1726.

Business at Lloyd's is transacted through insurance brokers, who obtain quotations from the underwriters, complete the transaction, and hand over the policy to their clients in return for the premium. There are four classes of subscribers: underwriting members, non-underwriting members, annual subscribers, and associates. The minimum deposit for the first class is £5000, and the entrance fee (£250) to £500. Lloyd's does not undertake insurance as a corporation; this is conducted solely by the members on their own account. Marine insurance occupies most of the members. "Others, of more sporting instincts, will quote a rate for almost anything — gate-money, burglary, motor-cars, stamp collections, guns, twins, and musical instruments generally."

Visitors are admitted to Lloyd's rooms only on the introduction of a member. — The *Underwriting Room*, or 'The Room,' still arranged in the style of an old-fashioned coffee-room, contains bulletin-boards, with

notices, in different colours, of recent shipping casualties, arrivals, and departures; also the huge 'Casualty Book.' Here, too, hangs the *Lutine Bell* (comp. p. 266), which is struck twice on the announcement of the arrival of a vessel long overdue. — At right angles to the Underwriting Room is the *Reading Room*, now mainly used by insurance brokers, though still containing a supply of English and foreign newspapers. The 'Captains' Register,' kept in this room, is a record of the service of every master in the mercantile marine. — The *Captains' Room*, retaining its name from the days when masters of vessels used to attend sales by auction here, is now a restaurant. — The *Committee Room* contains a table and chair made of the timber of the 'Lutine' (p. 266); numerous interesting relics, including the oldest marine insurance policy extant (that of the 'Golden Fleece,' dated Jan. 20th, 1680); and a case of the medals awarded by Lloyd's for saving life at sea and meritorious service. — *Lloyd's Calendar* is an annual publication of great service to merchants, mariners, and others, and other useful periodicals are issued also.

Quite distinct from Lloyd's is LLOYD'S REGISTER OF SHIPPING (71 Fenchurch St.; p. 277). This society was founded in 1760 and reconstituted in 1834. Its primary object is to secure an accurate classification of merchant shipping, but it now discharges many other important functions, for which it maintains 'surveyors' at the chief ports of the world. The affairs of the society are managed by a general committee, consisting of 76 members and comprising shipowners, underwriters, merchants, shipbuilders, and marine engineers elected to represent all the principal shipping and shipbuilding centres of the United Kingdom. There are committees also at Liverpool, Glasgow, New York, Paris, Gothenburg, and Trieste. The society's *Register Book* is published annually and contains full particulars of all vessels classed by Lloyd's Register (which total over 25,000,000 tons), and of all sea-going vessels. The volume for 1920-21 enumerates 10,831 British ships and 20,764 foreign. The highest class for steel and iron vessels is 100 A1 and for wooden vessels A1, the letter A referring to the hull and the figure 1 to the equipment. A prefixed cross (+) means "built under special survey" of the society's surveyors.

In front of the Exchange are an equestrian statue of *Wellington*, by Chantrey (1844), and a *War Memorial* (1920), by Sir Aston Webb (bronze figures by Alfred Drury). Behind it are a seated figure of *George Peabody* (d. 1869; p. 106) by Story (1871) and a fountain by Dalou (1879).

The **Mansion House** (Pl. B 53, IV), or official residence of the Lord Mayor, faces the S. end of the Bank, at the point where the Poultry (p. 251) and Queen Victoria St. (p. 259) converge. It is a Renaissance edifice, with an imposing Corinthian portico, erected by *George Dance the Elder* in 1739-53. The allegorical relief in the pediment is by *Sir Robert Taylor*. Like the Doges' Palace at Venice, the Mansion House is (as Mr. Sydney Perks has remarked) at once a palace, a court of justice, and a prison.

The chief feature of the interior (visitors generally admitted on written application to the Lord Mayor's secretary) is the *Egyptian Hall*, 90 ft. long and 60 ft. wide. Its name refers to the fact that it was constructed with an upper row of pilasters, on the model of the so-called Egyptian Hall of Vitruvius, which, however, bore no resemblance to Egyptian architecture. This upper story was removed in 1796, when the present barrel ceiling was substituted. Here take place banquets, balls, and other entertainments given by the Lord Mayor, as well as numerous public meetings. The windows are filled with stained glass, and the ceiling is supported by fluted Corinthian columns. It contains statues by *Foley* (Egeria), *Westmacott* (Alexander the Great), *Lough* (Comus),

*Baily* (Genius, Morning Star), and *Marshall* (Griselda), and also a collection of silver plate, added to by each retiring Lord Mayor. — The *Saloon* is adorned with tapestry and sculpture, including a spirited figure of *Caractacus* by *Foley*. — The chief feature of the *Long Parlour* is the ceiling. — Other rooms shown are the *Venetian Parlour* (Lord Mayor's Office), the *State Drawing Rooms*, and the *Old Ball Room* (upstairs). — To the left of the entrance is the *Lord Mayor's Police Court* or '*Justice Room*.'

In Walbrook, just behind the Mansion House, is the church of *St. STEPHEN*, rebuilt by *Wren* in 1672–79. The noble \*Interior (open daily 12–3, except Sat.), with its circular dome (63 ft. high) supported on eight arches, is one of the architect's masterpieces, though some unfortunate alterations were made in 1888. The dome represents, on a smaller scale, *Wren's* original design for *St. Paul's* (comp. p. 241). On the N. wall is the *Stoning of St. Stephen*, a good example of *Benjamin West*. A tablet commemorates *John Dunstable* (d. 1453), "the father of English harmony." In the vaults lies *Sir John Vanbrugh* (1664–1726), the playwright and architect of *Blenheim Palace* ("Lie heavy on him, Earth, for he Laid many a heavy load on thee").

In *Lothbury*, on the N. side of the Bank, is the church of *St. Margaret* (Pl. B 53, IV; open daily 9.30–4, Sat. till 12), rebuilt by *Wren* in 1690. The well-lighted interior contains an exquisite carved font, by *Grinling Gibbons*, and a fine chancel screen (one of the only two in *Wren's* churches; comp. p. 277) and pulpit, brought hither from *All Hallows the Great*, in *Upper Thames St.*, when that church was demolished in 1895.

To the E. of the Bank, in *Capel Court*, occupying the greater part of the triangular area defined by *Throgmorton St.*, *Bartholomew Lane*, and parts of *Threadneedle St.* and *Old Broad St.*, is the **Stock Exchange** (Pl. B 53, IV), the headquarters of the dealers in negotiable securities. The present building dates from 1854 and 1884. Strangers are not admitted.

Down to 1773 the London stockbrokers conducted their business in or near the *Royal Exchange* (p. 265), but in that year they formed themselves into an association called the *Stock Exchange*. The site and building belong to a company entitled the *Stock Exchange*, which is under the control of nine *Trustees and Managers*, to whom entrance fees and subscriptions are paid. Distinct from these 'proprietors' are the *Members of the Exchange*, now over 4000 in number, who appoint a *Committee for General Purposes*, which regulates the business and discipline of the 'House' (the familiar name for the Exchange). A special feature of the *London Stock Exchange* is the differentiation of its members into *Stock-Jobbers* and *Stock-Brokers*. The jobber or dealer does business only with other members, 'making prices' and dealing in certain classes of securities selected by himself. Bargains are made 'on the nod'; defaulters are liable to be 'hammered.' The broker acts as intermediary between the jobbers and the general public. Speculators on a rise in prices are known as 'bulls,' those who speculate on a fall as 'bears.' Members, who are elected on the nomination of a retiring member, pay an entrance fee of 600 guineas, and an annual subscription of 100 guineas, must become owner of at least three shares in the *Stock Exchange company* (see above), and must find three securities of £500 each for their first four years. Applicants who have served as clerks for four years pay an entrance fee of 300 guineas and a subscription of 50 guineas.



'The members' 'Street' market in Throgmorton St. and the adjacent courts, where securities are dealt in after closing hours, is very animated, especially during a 'boom.' 'Outside brokers,' or non-members of the Stock Exchange, include some old-established firms and others of a less stable character ('bucket-shops').

In Throgmorton St. just N. of the Stock Exchange is DRAPERS' HALL (Pl. B 53, IV), dating in part from 1667 but practically rebuilt in 1866-70 (visitors usually admitted on application). It contains a handsome staircase, a portrait of Nelson by *Beechey*, and a painting by *Zuccherò*, supposed to represent Mary, Queen of Scots, and James I. Two of its famous mulberries still flourish in the garden. — The *Dutch Church* (open 9.30-4, Sat. 9.30-1), in Austin Friars, close to the Drapers' Hall, originally belonged to a priory of Augustine friars (1253), was assigned in 1550 by Edward VI. to foreign Protestant refugees, "to be their preaching place," and was ultimately left exclusively to the Dutch, who were by far the most numerous. The spacious nave, dating from 1354, escaped the conflagration of 1666, but was seriously damaged by fire in 1862, and at once restored. The choir, transepts, and steeple were removed after 1600 on account of their dangerous condition. The interior contains several monuments and tombstones of the 14th and subsequent centuries.

The Bank is often alluded to as the 'Old Lady of Threadneedle Street,' from the street skirting its S. side. *Old Broad Street*, diverging on the left, is continued by *New Broad Street* to Liverpool Street and Broad Street stations (pp. 281, 282). Farther to the E. in Threadneedle St., beyond Finch Lane, stands MERCHANT TAYLORS' HALL (Pl. B 53, IV), the largest of the livery company halls, erected in the latter part of the 14th century. The roof was destroyed and the walls damaged by the Great Fire, but the main building escaped destruction (admission on application to a member).

The company, incorporated in 1327, has an income of £50,000 and maintains the school mentioned at p. 232. The large hall, adorned with stained glass and armorial bearings, contains portraits of royal and distinguished personages, including Henry VIII., by *Paris Bordone*; the Duke of York, by *Lawrence*; Pitt, by *Hoppner*; and Wellington, by *Wilkie*. The old plate is very valuable. The little *Crypt* is interesting.

On the N. side of Threadneedle St., farther on, stood *South Sea House*, the London headquarters of the South Sea Bubble (p. xx). Charles Lamb was a clerk here for a time before he went to India House (1792; p. 278). The *Sun Fire Insurance Office* (No. 63, N. side) is a good example of Cockerell's work (p. lix). Threadneedle St. ends at Bishops-gate (see p. 280).

## 29. FROM THE BANK TO THE ANGEL.

**STATIONS:** *Moorgate*, on the Metropolitan Railway (Appx., p. 12); *Moorgate, Old Street, City Road*, and *Angel*, on the City and South London Tube (Appx., p. 16); *Moorgate* and *Old Street*, on the Great Northern and City Tube (Appx., p. 16). — **OMNIBUSES** (Appx.) Nos. 20, 21, 76. — **TRAMWAYS** (Appx.) Nos. 5, 9.

From the junction of Princes St. and Lothbury, near the N.W. corner of the *Bank of England* (p. 264), the wide **MOORGATE STREET** (Pl. B 53, IV) runs N., ending at London Wall (p. 257), where once stood the Moorgate, built in 1415 and pulled down in 1761. Parallel with this street, to the W., runs *Coleman Street*, in which is the church of *St. Stephen* (Pl. B 53, IV), rebuilt by Wren after the Great Fire, with a curious relief on the gate of the churchyard. At Nos. 25-29 is the *Wool Exchange*. Farther N., at the junction of Coleman St. and London Wall, stands *Armourers' Hall* (Pl. B 53, IV), founded about the middle of the 15th cent., spared by the Fire, but rebuilt in 1840. It contains some interesting armour and old plate. London Wall to the W. of this point has already been described (p. 257). In its right (E.) branch are *Carpenters' Hall*, a handsome building of 1876-80, at the corner of Throgmorton Avenue, with some old pictures and plate (shown on introduction), and the church of *All Hallows on the Wall* (open 10-4), by the younger Dance (1765-67). The pulpit of this church is entered by a flight of steps leading through the wall from the vestry, which is supposed to be built with the materials and on the site of an old Roman bastion. A fragment of the old city wall may be seen in the churchyard.

Beyond London Wall the line of Moorgate St. is continued by *Finsbury Pavement* (Pl. B 53, R 56, IV), with underground *Moorgate Stations* (Appx., pp. 12, 16) on the left and right. John Keats was born in 1795 at No. 24 (rebuilt). *Moorfields*, a parallel street on the W., preserves the memory of the marshy district outside the old Moorgate, once the resort of archers, washerwomen, and (later) of booksellers. Fore St. leads W. to St. Giles Cripplegate (p. 257). — Farther on the short West St. leads to *Finsbury Circus* (Pl. B 53, R 56, IV), now almost entirely surrounded by imposing modern offices. The 'classic' building on the N. side of the circus, now the home of the **SCHOOL OF ORIENTAL STUDIES**, incorporated in 1916, was occupied from 1819 until 1912 by the *London Institution*, a proprietary body established by royal charter in 1806 for "the diffusion of useful knowledge" by means of lectures, etc.

The School of Oriental Studies provides instruction in thirty different tongues (ancient and modern), arranged in seven groups (upwards of 500 students). The Oriental staffs (with a few exceptions) of University and King's Colleges were transferred hither, and additional teachers were appointed.

The bulk of the reference library of the London Institution (of which Porson, the famous Greek scholar, was the first librarian) has been transferred to the School of Oriental Studies, while the remainder has been distributed between the British Museum and the Guildhall Library.

In South Place, the next turning to the right off Finsbury Pavement, is *South Place Institute* (built in 1824), associated with the names of W. J. Fox and Moncure D. Conway. — *Finsbury Square* (Pl. R 56), beyond Chiswell St., which leads W. to Barbican and Smithfield (p. 227), was built by George Dance the Younger in 1789. — On the left, at the beginning of the long CITY ROAD (Pl. R 56, 55, 51, 47), is the entrance to the drill-ground and headquarters (*Armoury House*, 1737) of the **Honourable Artillery Company** of the City of London, the oldest military body in the country, having been incorporated by Henry VIII. in 1537 under the title of the Guild or Fraternity of St. George. It has been established at its present home since 1642, and since 1660 the captain-general has usually been the King or the Prince of Wales. The officers for the Trained Bands of London were supplied by this company, in whose ranks Milton, Wren, and Pepys served. As the premier territorial regiment the H.A.C. takes precedence after the regular army and special reserve, and it has the rare privilege of marching through the City of London with fixed bayonets.

Prior to the Great War the H.A.C. consisted of two batteries of artillery and one half-battalion of infantry, a force that was increased during the War to seven batteries and three infantry battalions. Of its 12,847 members 966 lost their lives, while about 4000 obtained commissions in other units. — In 1638 Robert Keayne, a member of the London company, founded the Ancient and Honourable Artillery Company of Boston, in the United States, the oldest military body in America. — Comp. the History of the H.A.C., by Lt.-Col. Raikes.

The adjoining modern castellated building is the headquarters of the 7th Royal Fusiliers. — Immediately to the N., between the City Road and Bunhill Row (formerly Artillery Walk), lie **Bunhill Fields** (Pl. R 56), the famous cemetery of the Nonconformists, known formerly as *Tindal's Burial Ground*, from one Tindal, who leased it from the City soon after its formation in 1665. It has been disused since 1852.

In this ground are the tombs of *John Bunyan* (d. 1688; recumbent effigy), in the second turning to the S. (left) from the main walk; *Daniel Defoe* (d. 1731; obelisk erected in 1870 by boys and girls of England), to the N. of the main walk, close by; *Dr. Isaac Watts*, the hymn-writer (d. 1748; altar-tomb), to the E. of Defoe; and *William Blake* (d. 1828; exact spot unknown). Here rest also *Dr. John Owen* (d. 1583); *Dr. Thomas Goodwin* (d. 1680), who attended Cromwell on his deathbed; *Gen. Fleetwood* (d. 1692), Cromwell's son-in-law; and *Susannah Wesley* (d. 1742), mother of John Wesley. Guide (with plan, 6d.) from the keeper.

No. 125 Bunhill Row (tablet) replaces the house where Milton wrote 'Paradise Regained' and died in 1674. — In the *Friends' Burial Ground*, a grassy plot amid the factories of Roscoe St. (Pl. R 52), a turning on the W. from Bunhill Row, is the grave of *George Fox* (1624-91), founder of the Society of Friends.

On the opposite side of City Road stands **Wesley's Chapel** (Pl. R 56), built in 1777, with a statue of *John Wesley* (1703-91), by J. A. Acton (1891), in front of it and his grave behind. In *Wesley's House* (No. 47; adjoining the chapel) his sitting-room, the bedroom in which he died, and a small oratory,

with furniture, books, and other mementoes, are shown to the public on week-days (10-4; adm. 3d.). A little farther on City Road crosses *Old Street*, which leads to the right (E.) to Shoreditch (p. 282) and to the left (W.) to Clerkenwell (p. 234), passing the Bank of England's large Printing-works, formerly St. Luke's Hospital (Pl. R 55). Curving now to the N.W., City Road leads past the *Angel Station* (Appx., p. 16) to the *Angel* (Pl. R 47), once a famous old coaching tavern, recently converted into a café-restaurant.

In Duncan Terrace (Pl. R 47, 46), the last turning on the right out of City Road, No. 64 has been identified as Colebrook Cottage, the house where Charles Lamb lived in 1823-27 (tablet), "never having had a house before." It was on leaving this house that George Dyer walked into the New River (now covered). The street was then called Colebrook Row, a name now reserved for the opposite side of the way.

From the Angel **PENTONVILLE ROAD** (Pl. R 43, 47) descends to ( $\frac{3}{4}$  m.) King's Cross (p. 186), passing *St. James's Church*, in the churchyard of which are buried Richard Bonington (1801-28), the painter, and Joseph Grimaldi (1779-1837), the famous clown. In Rodney St., close by, John Stuart Mill (1806-73) was born at No. 39 (tablet).

The populous district of ISLINGTON (Pl. R 46, 50), formerly noted for its dairy produce, lies mainly to the N. of the Angel. *High Street*, Islington, which leads due N. from the tavern, soon splits into the long thoroughfares of Liverpool Road, running N.W. to Holloway (p. 273), and Upper Street, leading N. to Highbury and Islington Station (p. 273). Alexander Cruden (1701-70), author of the 'Concordance,' lived in Camden Passage, a continuation of the narrow N.E. end of High St. In *Liverpool Road* are the main entrance to the *Agricultural Hall* (p. 35), built in 1861 and covering about 3 acres, and the *London Fever Hospital*. — *Upper Street* leads past Islington Green, on which is a statue of *Sir Hugh Myddelton* (d. 1631), the goldsmith and capitalist who projected the New River Scheme for supplying London with water (p. xxv).

About 1 m. from the Angel Canonbury Lane leads to the E. to *Canonbury Square*, adjoining which is **Canonbury Tower** (Pl. R 49), the chief relic of a country house of the priors of St. Bartholomew's (p. 229). Built in all probability by Prior Bolton (d. 1532), the house came in 1570 into the possession of Sir John Spencer, who was Lord Mayor of London in 1594-95 and the owner of Crosby Hall (p. 158). To him are due the panelled rooms and also the fine ceilings in the private houses mentioned below. In 1616-25 Francis Bacon was the lessee of 'Canbury House.' In the 18th cent. the buildings were let out in lodgings, and among the noted people who stayed here were Oliver Goldsmith and Ephraim Chambers, the encyclopædist. Charles Lamb and Washington Irving were fond of exploring the nooks and crannies of the old building. Restored in 1907-8, Canonbury Tower is now

a social club for residents on the Northampton estates, and visitors are admitted (fee to steward; printed guide, 1/).

The red-brick tower, 66 ft. high and 17 ft. square, commands an extensive view of London. It is mainly occupied by a winding staircase, the well of which is filled by a series of cupboards. On the W. side are two old three-storied buildings, in which are the beautiful oak-panelled Spencer Room and Compton Room. Over the door in the latter is embedded a pistol-bullet, which was aimed at Sir Walter Raleigh.

To the S.E. of the tower is an old house (now divided into three), which once formed part of the premises of Canonbury House. No. 6 Canonbury Place contains an old Tudor doorway with the rebus of Prior Bolton (comp. p. 230). A fine ceiling (1599) on the first floor is part of the ceiling of the long gallery, continued into the next house (entr. 15 Alwyne Place), which has another fine ceiling, with pendentives, on the ground-floor. The old octagonal garden-houses that marked the S.E. and S.W. corners of the gardens of Canonbury House are still to be seen in Alwyne Place and Alwyne Villas. The latter has a repetition of Prior Bolton's rebus.

To the N. of Islington extends the district of **HIGHBURY**. No. 25 Highbury Place was the frequent lodging of Wesley, and was the residence of Joseph Chamberlain in 1845-54. From the *Highbury and Islington Station* of the North London Railway (Pl. R 45; Appx., p. 16) the wide *Holloway Road* leads to the N.W. to **HOLLOWAY** and **HORNSEY**. Holloway Prison, see p. 181. In Manor Gardens, Holloway Road, is the head office of the postal *Money Order Department* (Pl. Y 43). Beyond *Upper Holloway Station* (Pl. Y 38) we reach Highgate (p. 439).

### 30. THE CITY TO THE EAST OF THE BANK.

**STATIONS:** *Liverpool Street, Aldgate, Aldgate East, St. Mary's, and Monument* on the Metropolitan-District Railways (Appx., pp. 12, 13); *Bank Stations*, see p. 259. — **OMNIBUSES** (Appx.) Nos. 6, 8, 15, 22, 23, 25, etc. — **TRAMWAYS** (Appx.) Nos. 65, 67.

#### A. FROM THE BANK TO LONDON BRIDGE.

The direct route from the Bank to London Bridge is viâ **KING WILLIAM STREET** (Pl. B 53, 54, IV), a wide and well-built thoroughfare leading S.E. To the left, at the corner of Lombard St., stands the church of *St. Mary Woolnoth* (open 10-4, Sat. 10-12), a building of some originality, erected by Nicholas Hawksmoor, a pupil of Wren, in 1716-27. The interior (remodelled in 1876) has twelve Corinthian columns, and contains some good woodwork and the banners of the Goldsmiths' Company. On the N. wall is a tablet to the memory of the Rev. John Newton (1725-1807; remains transferred to Olney in 1893), rector of the parish and joint author with Cowper of the *Olney Hymns*, with an epitaph by himself. There is also a memorial to Sir William Phipps, Governor of Massachusetts and gallant conqueror of Port

Royal, who died in London in 1695. Below the church is the *Bank Station* of the City and South London Railway (Appx., p. 16). Among the substantial office-buildings to the right is the *Comptoir National d'Escompte de Paris*. Farther on, in Clement's Lane, opening to the left, is *St. Clement's Church* (Pl. B 53, IV; open 12-3), rebuilt by Wren in 1686. It contains a handsome carved pulpit and font cover. The W. window is a memorial to Thomas Fuller (d. 1661), Bishop Pearson (d. 1686), author of the 'Exposition of the Creed' (both lecturers at St. Clement's), and Bishop Walton (d. 1661), compiler of the 'Polyglot Bible.' In the chancel are some old chained books. — Just beyond St. Clement's, where King William St. trends to the right and converges with Gracechurch St. (p. 275), Eastcheap (p. 263), and Cannon St. (p. 262), rises a statue of *William IV.* (1830-37), by Nixon. This is believed to occupy the site of the 'Boar's Head Tavern,' where Falstaff and Prince Hal caroused (comp. 'Henry IV.,' Pt. I., ii. 1). Opposite is the *Monument Station* of the District Railway (Appx., p. 13).

To the left of King William St., farther on, in Fish St. Hill, rises the **Monument** (Pl. B 54, IV; p. lvii), a fluted Doric column, 202 ft. high, erected from the designs of *Wren* in 1671-77, to commemorate the Great Fire of London (p. xx), which broke out on Sept. 2nd, 1666, in Pudding Lane, at a point alleged to be exactly 202 ft. from the Monument. Visitors may ascend by a winding staircase (open 9-6, in winter 9-4; adm. 3d.) to the top of the Monument, which commands a wide and striking view. Wren, who had lectured on astronomy at Gresham College (see p. 256), intended the column to serve as a vertical telescope tube, but the height proved insufficient for the focal length. The flaming gilt urn surmounting the Monument is 42 ft. high. On the pedestal are inscriptions and an allegorical relief by *C. G. Cibber*. The four dragons are by *Edward Pierce*. The cage enclosing the platform was added to prevent suicides.

The falsehood of the inscription of 1681, attributing the fire to the Papists, gave rise to Pope's familiar lines:—

"Where London's column, pointing at the skies,  
Like a tall bully, lifts the head and lies."

A little farther on King William St. crosses a viaduct over Thames St. and ends at *London Bridge* (p. 287). To the right, rising from the lower level of Upper Thames St., stands **FISHMONGERS' HALL** (Pl. B 54, IV), erected by *Henry Roberts* in 1831-33, on the site of an earlier building. The façade is turned towards the river; the main entrance is on the level of London Bridge (comp. p. 287).

The Fishmongers' Company is one of the richest as well as one of the oldest of the twelve great livery companies (p. 189). Its origin is lost in remote antiquity, but it is unquestionable that the Company existed prior to the reign of *Henry II.* (1154-89), though its earliest charter dates from the reign of *Edward III.* (1364). The Fishmongers' Company has and exercises the charter right to "enter

and seize bad fish," and it employs six inspectors to examine all fish on the market. It has the control of the race for Doggett's Coat and Badge (p. 38). The interior (visitors sometimes admitted) contains several objects of interest. The great hall is full of wood-carvings and coats-of-arms. On the staircase is a painted wooden figure of Sir William Walworth, the Lord Mayor who killed Wat Tyler (p. 228) in 1381. The actual dagger he used is shown. A richly embroidered pall of the Tudor period deserves attention. In one of the rooms is a chair made (in 1832) out of the first pile driven in the construction of Old London Bridge, believed to have been under water for 650 years. Among the portraits are those of the Margrave and Margravine of Anspach (by *Romney*), William III. and Queen Mary (by *Murray*), George II. and Queen Caroline (by *Shackleton*), Queen Victoria (by *Herbert Smith*), and Admiral St. Vincent (by *Beechey*).

#### B. FROM THE BANK TO ALDGATE VIA LOMBARD STREET.

LOMBARD STREET (Pl. B 53, IV), the proverbial wealth of which is indicated in the phrase 'All Lombard St. to a China orange,' has for centuries been one of the chief banking and financial centres of London. It derives its name from the 'Lombard' money-lenders from Genoa and Florence, who during the 13-16th cent. took the place of the Jews in this profession. To the right is St. Mary Woolnoth (p. 273). In Post Office Court, adjacent, is the *Bankers' Clearing House*, an association established in 1755 (about to remove to King William Street).

The mutual claims of the several banks against each other, in the form of cheques and bills, are here compared and the differences settled by cheque on the Bank of England. There are four clearances daily, at 9 a.m., 10.30 a.m., noon, and 2.30 p.m., the last being the most important. In 1920 the total amount of the clearances was £39,018,903,000. The business done in the New York Clearing House Association amounts normally to about £40-50,000,000,000 per annum.

To the left is the church of *St. Edmund the King and Martyr*, completed by Wren in 1690 (open 10-4, Sat. 10-2). It is orientated N. and S., with the altar at the N. end. Joseph Addison was here married to the Dowager Countess of Warwick on Aug. 9th, 1716 (comp. p. 150). The church was struck by a bomb on July 7th, 1917, but was restored in 1919. George Yard (left) leads to the George and Vulture and St. Michael's Alley (p. 277). On the same side, but standing back from the street (archway between Nos. 52 and 45) is *All Hallows* (open 11-3.30, except on Sat.), known from its position as the 'Church Invisible.' It also was built by Wren (1694) and contains some good woodwork. The elaborately carved gateway is now preserved inside the porch. On the opposite side of the street (between Nos. 35 and 37) is *Plough Court*, where Alexander Pope (1688-1749) is said to have been born. Lombard St. ends at *Gracechurch Street* (Pl. B 53, IV), leading N. to Leadenhall St. (p. 278), and S. to the statue of William IV. (p. 274). The name may be a corruption of 'Grass Church,' due to the grass or hay market held in the yard of the former church of St. Benet, at the corner of Fenchurch Street.

Beyond Gracechurch Street the line of Lombard St. is continued by the busy FENCHURCH STREET (Pl. B 53, 57, IV). In Rood Lane, leading on the right (S.) to Eastcheap, is the church of *St. Margaret Pattens* (open 11-3), with its leaden spire, completed by Wren in 1687 and named from the pattens once made and sold in the lane. Near the vestry door is a painting ascribed to Carlo Maratti (1625-1713), and on the S. wall is a large monument to Sir Peter Demé (d. 1728), by Rysbrack. The two canopied pews are unique in London. The church possesses other interesting pictures and records dating back to Edward IV. (1461-83).—*Mincing Lane*, diverging to the right and so named from the 'Minchens' or nuns of St. Helen's (p. 280), who owned part of it, is the headquarters of the wholesale tea and colonial trade. On the E. side (No. 41) is the *Hall of the Clothworkers*, one of the twelve great livery companies, established in the 15th cent. (admission on application to the Clerk, with introduction). The present building dates from 1860. It contains a loving cup presented by Samuel Pepys, Master of the Company in 1677, and curious gilded statues of James I. and Charles I. (saved from the Great Fire). The garden of the hall is the old churchyard of *All Hallows Staining*, the only relic of which is its tower (15th cent.), in Star Alley, near the corner of Mark Lane (see below). The rest of the church, rebuilt in 1675, was demolished in 1870.—On the N. (l.) side of Fenchurch St. is the *Elephant Tavern* (No. 119), a modern structure on the site of one in which Hogarth is doubtfully reported to have painted four pictures on the wall to settle his score.—On the opposite (S.) side of Fenchurch Street is *Mark Lane* (i.e. Mart Lane), the principal seat of the grain trade, with the *Old* and *New Corn Exchanges* (Pl. B 54, IV) side by side, the latter dating from 1828 and the former rebuilt in 1881 (chief market on Mon., 11-3). The privilege of holding a fair here was first granted by Edward I.

The *London Tavern*, at the corner of Fenchurch St. and Mark Lane, occupies the site of the 'King's Head,' at which Queen Elizabeth dined on her release from the Tower in 1554.—No. 33 Mark Lane, reached by a passage between Nos. 31 and 34, has interesting Renaissance doors and a fine carved staircase.—Dr. Isaac Watts was living in Mark Lane when he published his metrical version of the Psalms, being at the time minister of a chapel in an adjacent court.

In Hart St., leading E. from Mark Lane, is the church of *\*St. Olave* (Pl. B 53, 54, IV), consecrated to St. Olaf of Norway (995-1030), one of the few survivals of the score or so of City churches that escaped the Great Fire. The time of its original foundation is uncertain, but most of the present edifice seems to date from the 15th cent. (Perp.; open 11 to 3.30). The oldest of the many monuments in the very interesting INTERIOR (some of them brought from All Hallows Staining, see above) is a brass of 1524 (S. wall). *Samuel Pepys* (1632-1703), the diarist, who lived in the adjacent Seething Lane, was a regular attendant at this church; the former position of the gallery with his pew is indicated by a memorial to him, unveiled by James Russell Lowell in 1884. On the N. side of the chancel is the monument, with a charming bust, of *Mrs. Pepys* (1640-69), erected by her husband. Both are buried in the vaults below the high-altar.



The vestry door (15th cent.), four wrought-iron sword stands (1715-81), the carved oak pulpit (ascribed to Grinling Gibbons), the communion plate, and the quaint epitaph on the Ogborne brass (1584; S.E. corner) are among other objects of interest. Over one of the pillars on the S. side of the nave is the monument of *John Watts* (1789), "President of the Council of New York." The skulls over the churchyard gate in Seething Lane (Dickens's 'St. Ghastly Grim') are supposed (somewhat doubtfully) to refer to the burials during the Plague in 1665. The Master and Brethren of Trinity House (p. 299) attend service here on Trinity Monday. Comp. 'St. Olave's, Hart Street,' by *Bryan Corcoran* (1915).

When Pepys was Secretary of the Admiralty the Navy Office stood in *Crutched Friars* (i.e. 'Crossed Friars,' from an old monastery), the street prolonging Hart St. towards the N.E.

Railway Place leads to the right from Fenchurch St. to **Fenchurch Street Station** (Pl. B 53, 57, IV; p. 4), for M.R. trains to Blackwall, Tilbury, Southend, North Greenwich, etc. On the same side is the church of *St. Katherine Coleman* (rebuilt in 1734), beyond which, at the corner of Lloyd's Avenue, is the substantial office of *Lloyd's Register of Shipping* (1901; see p. 267). Fenchurch St. ends at Aldgate Pump (p. 279).

### C. FROM THE BANK TO ALDGATE VIÂ CORNHILL.

CORNHILL (Pl. B 53, IV), skirting the S. side of the Royal Exchange and running nearly due E., is a busy street, named from a long extinct grain-market. The shop occupied by Messrs. Birch, confectioners (No. 15, to the right; comp. p. 22), is supposed to be the oldest in London. Farther on, on the same side, is *Change Alley*, the scene of wild speculations during the South Sea Bubble excitement (p. xx). No. 39 Cornhill (tablet) occupies the site of the house (burned down in 1748) in which Thomas Gray (1716-71), the poet, was born. St. Michael's Alley leads past the corner of Castle Court (No. 3), at which is the *George and Vulture* (p. 22), a tavern known to all readers of 'Pickwick,' on a site said to have been occupied by an inn for six centuries. On the other side of St. Michael's Alley stands the church of *St. Michael*, rebuilt by Wren in 1672 and restored by Sir G. G. Scott, in an incongruous Gothic style, in 1857-60 (open 12-4, except Sat.). The tower, erected by Wren in 1722, is practically a reproduction of the pre-Fire tower. The war memorial adjoining the entrance is by R. Goulden (1920). — *St. Peter's* (open 10-4, Sat. & Wed. 10-12), also to the right, was rebuilt by Wren in 1679-82. It is traditionally the earliest Christian church in London, and an old tablet in the vestry ascribes the erection of the original church on this site to "Lucius, the first Christian king of this land, then called Britaine" (179 A.D.). The carved wooden choir-screen is one of the only two erected by Wren (comp. p. 268), and the only one in its original place. The organ is by Father Smith (1681); Mendelssohn (1840 and 1842) played

on the former keyboard (now in the vestry). The old bread-shelf and the illuminated MS. of the Vulgate made for the church in 1290 are interesting.

Cornhill ends at the point whence Bishopsgate (p. 280) runs to the N. and Gracechurch St. (p. 275) to the S.

LEADENHALL STREET (Pl. B 53, 57, IV) continues the line of Cornhill towards the E. To the right stands *Leadenhall Market* (one of the oldest in London), for the sale of meat, poultry, game, rabbits, and small live stock. At the corner (r.) of Leadenhall St. and Lime St. stood (down to 1862) the old *House of the East India Company*, where Charles Lamb (1792-1825), James Mill (1819-36), and John Stuart Mill (1822-58) were clerks. The two Mills each became head of the office, but Lamb's policy of "making up for coming late by going away early" did not lead to similar promotion. — On the left, at the corner of St. Mary Axe, stands the church of *St. Andrew Undershaft* (open 12-3, Sat. 12-2), a Perp. building of the early 16th cent. (upper story of the tower rebuilt in 1830). The name is derived from the ancient practice (discontinued in 1517) of erecting a 'shaft' or may-pole, taller than the tower, in front of the S. door.

At the E. end of the N. aisle is the alabaster monument of *John Stow* (1525-1605), the antiquary and topographer, supposed by some to be by the same sculptor as the bust of Shakespeare at Stratford-on-Avon. The pen in Stow's hand is annually renewed on the Sun. nearest April 6th. On the same wall, farther to the W., is the monument of *Sir Hugh Hammersley*, Lord Mayor in 1627, notable for the fine figures of the two attendants, by Thomas Madden. In the S. aisle is a tablet recording that Holbein (1491-1543) was for some time a resident of this parish (comp. p. 279). The vestry contains some interesting old books. The W. window and the upper parts of the aisle-windows have some old glass. The organ is by Renatus Harris, the font by Nicholas Stone (1631).

In St. Mary Axe, leading to Houndsditch (p. 279), is the imposing building of the **BALTIC MERCANTILE AND SHIPPING EXCHANGE** (1903; No. 24), the headquarters of a body of merchants and brokers who deal in floating cargoes, consisting of grain, timber, oil, coal, and other commodities, and also of shipowners and shipbrokers for the chartering of vessels and the arrangement of transport. This institution is an amalgamation of the old Baltic (which sprang from an old coffee-house, 'The Virginia & Baltick Coffee House,' frequented by merchants and others interested in the trade with the Baltic ports) and the **Shipping Exchange** (the modern representative of the old 'Jerusalem Coffee House'), the headquarters of the merchants interested in the Eastern trade. There are about 2500 members, and the premises consist of a large hall, known as 'The Floor,' and various other rooms, including a restaurant. The name 'Baltic' is now misleading.

Farther on in Leadenhall St., to the left, is the church of *St. Katherine Cree* (i.e. Christchurch, from an old priory; open 12-2), rebuilt in 1628-30 and doubtfully ascribed to *Inigo Jones*. The tower dates from the early 16th century. The new church was consecrated by Laud (then Bishop of London) with elaborate services, the 'Popish' character of which afterwards figured among the charges at his trial.

The upper part of the E. window, with stained glass of 1713, is in the form of a catherine-wheel. The organ was built by Father Smith. Laud's prayer-book and Bible are kept in a case on the N. side of the

altar. At the S.W. angle a pillar of the old church projects 3 ft. above the floor, the level of which is said to have risen 15 ft. The monument of *Sir Nicholas Throgmorton* (d. 1570; S. wall) is likewise from the old church. An unverified tradition has it that *Holbein* (d. 1543) was buried in the earlier church. The annual 'Lion Sermon' commemorates the escape from a lion of Lord Mayor Gayer, who held office in Charles I.'s time (modern brass in front of altar). The font is old.

Leadenhall St. now converges with Fenchurch St. (p. 276), and is prolonged by **ALDGATE HIGH STREET** (Pl. B 57, IV), a short street taking its name from one of the old City gates (see p. xv), beyond which lay the ward of Portsoken 'without.' A draught (draft) on *Aldgate Pump* (still standing at the beginning of the street) was once a cant expression for a worthless bill. To the left, at the corner of Houndsditch (see below), is the church of *St. Botolph Aldgate*, a brick edifice with stone dressings, built by George Dance the Elder in 1744 (open 12.30–1.30, except Sat.). The most interesting monument is one of alabaster from the old church, dedicated to Lord Darcy and Sir Nicholas Carew, both beheaded on Tower Hill (1537 and 1538). The supposed head of the Duke of Suffolk (beheaded 1554), father of Lady Jane Grey, is preserved in this church, but seldom shown. — Geoffrey Chaucer leased the house above the Aldgate from the City of London in 1374 and lived there for 12 years. It stood near the corner of Houndsditch until its removal in 1761. — Beyond *St. Botolph's* is the *Aldgate Station* of the Metropolitan Railway (Appx., p. 12). Aldgate High St. is continued towards the E. by *Whitechapel High Street* (see p. 284).

We are here, as the names over the shops betoken, in the great Jewish district of London. In *St. James's Place*, just to the N. of Aldgate, is the **GREAT SYNAGOGUE** (Pl. B 57, IV), the Jewish cathedral of London, built in 1790 and occupying a site used for a similar purpose since 1722. In *Bevis Marks*, close by, is the *Spanish and Portuguese Synagogue*, founded in 1679 and said to be the oldest in use in England; and there are synagogues also in *Old Castle St.*, *Great Alie St.*, and *Little Alie St.* (Pl. B 57).

**HOUNSDITCH** (Pl. B 53, 57, IV), running N.W. from Aldgate to Bishopsgate (p. 280) and forming the E. boundary of this part of the City, is the headquarters of Jewish brokers and dealers in second-hand clothes. The Sun. morning activity here and in *Middlesex Street* (formerly 'Petticoat Lane'), a little E., presents an animated, picturesque, and curious spectacle well worth a visit. — *Cutler St.* leads E. from Houndsditch to the huge *Warehouse of the Port of London Authority* (Pl. B 57, IV), containing vast quantities of carpets, porcelain, tea, tobacco, feathers, drugs, spices, etc. (adm. as to the Docks, p. 303).

The **MINORIES** (Pl. B 57, 58, IV), running S. from Aldgate to the Tower, in the same general line as Houndsditch, is another Jewish street, formerly famous for its gun-makers. Its name is derived from an old convent of Minorettes ('*Sorores Minores*'), or nuns of *St. Clare*, the old church of which is represented by the church of the *Holy Trinity* (rebuilt 1706), in *Church St.*, leading E. from the Minories. The church was dismantled in 1899, and now serves as the Sunday School of *St. Botolph Aldgate* (see above; adm. on written application to the Vicar). It contains an interesting mural monument to members of the Legge family (Earls of Dartmouth), showing the Washington arms (stars and stripes) quartered with those of the Legges. At No. 156 Minories is preserved Sol. Gill's 'Wooden Midshipman' ('*Dombey & Son*'). — In *America Square*, just W. of the Minories, an interesting

section of the Roman wall was brought to light in 1908 (S.W. corner). No. 14 was once the home of *Nathan Meyer Rothschild* (1777-1836), founder of the English branch of the family. — At the corner of the Minories and Tower Hill (p. 291) is the *Institute of Marine Engineers*.

In Jewry St. (Pl. B 57, IV), leading from Aldgate to Crutched Friars, is the *Sir John Cass Technical Institute* (E. side), an important polytechnic founded with funds bequeathed by Alderman Sir John Cass (d. 1718). Opposite is a timbered house of 1650 (No. 7). In the basement of *Roman Wall House*, at the corner of Jewry Street and Crutched Friars, is another fine section of the Roman wall.

In Great Alie St. (Pl. B 57, IV), a little to the E. of the Minories, stood *Goodman's Fields Theatre*, in which Garrick made his first appearances in London, playing the part of Harlequin (incognito) in March, 1741, and Richard III. (under his own name) on Oct. 19th of the same year.

## D. BISHOPSGATE AND THE N. DISTRICTS.

BISHOPSGATE (Pl. B 53, IV), beginning at the junction of Cornhill and Leadenhall St. (see p. 278), is a busy and important thoroughfare, running N. to Shoreditch (p. 282). To the right are *Baring's Bank* (No. 8) and the *Wesleyan Centenary Hall* (No. 24). Opposite is the *National Provincial Bank of England*, with a row of statues on the roof and a large hall which is an admirable example of the modern Byzantine-Romanesque style, with polychrome decoration and granite columns. To the right are the *Bank of Scotland* (No. 30) and the *Chartered Bank of India, Australia, and China* (No. 38), occupying the site of Crosby Hall (see p. 158).

On the same side is Great St. Helen's, leading to **St. Helen's** (Pl. B 53, IV), one of the largest and most interesting of the City churches, sometimes called the 'Westminster Abbey of the City' from its numerous monuments. The church is dedicated to the Empress Helena, and legend asserts that the Emperor Constantine himself erected the original edifice in honour of his mother.

It has been established that a church existed here in Saxon times, though the story that the body of King Edmund the Martyr was temporarily deposited in it seems baseless. About 1212 the Priory of St. Helen, for Benedictine nuns, was founded on the site now occupied by St. Helen's Place. This priory attained to great wealth and built a spacious church with two parallel naves, 122 ft. long, one of which (N.) was used by the nuns ('Nuns' Choir'), the other as a parish church. The present building includes a S. transept, with two chapels adjoining it on the E. In the N. wall of the Nuns' Choir are an arched doorway, remains of lancet windows, and a hagioscope or squint, all apparently dating from the 13th century. The two chapels were added about the middle of the 14th cent., and the rest of the church was built between 1450 and 1500. The interior porch doors date from a restoration of 1631-33, said to have been carried out by *Inigo Jones*. Four other restorations took place between 1865 and 1911.

The chief interest of the dark INTERIOR (open daily, except Sat., 11.30-4) is in the monuments of City worthies. The most elaborate is that of *Sir William Pickering* (d. 1574), on the N. side of the chancel. On the S. side is the tomb of *Sir John Crosby* (d. 1475; comp. p. 158) and his wife. In the Gresham Memorial Chapel, at the E. end of the Nuns' Choir, are the altar tombs of *Sir Thomas Gresham* (d. 1579; pp. 256, 265) and

*Sir Julius Caesar* (d. 1636), Master of the Rolls. The latter bears a Latin inscription to the effect that *Sir Julius* confirms "by this his act and deed that, by the Divine aid, he would willingly pay the debt of Nature when it might please God to demand it." Near these monuments is a tablet put up in 1879 to *Alberico Gentili* (d. 1608), the Italian jurist, Regius Professor of Civil Law at Oxford, who was buried in St. Helen's. The adjacent tomb of *Sir Andrew Judde* (d. 1558) has a quaint inscription. Near the N.W. angle of the Nuns' Choir is the tomb of *Alderman Thomas Robinson* (d. 1599), and near the S.W. angle of the parochial church is the elaborate tomb of *Sir John Spencer* (d. 1609; p. 272). In the Lady Chapel, opening out of the transept, are recumbent stone effigies of *Sir John de Oteswich* and his wife (early 15th cent.), removed in 1874, along with sixteen other monuments, from the demolished church of St. Martin Outwich (Threadneedle St.). The *Shakespeare Memorial Window* (4th from the W. end of the Nuns' Choir; 1884) was presented by Mr. Prentice, an American, in recognition of the fact that a certain William Shakespeare (probably the dramatist) was a ratepayer in the parish in 1598.

On the right, beyond Great St. Helen's, is St. Helen's Place, with the *Leathersellers' Hall*, a modern building. The company was incorporated in the 14th cent., and the old hall (removed in 1799) was the refectory of St. Helen's Priory. —The church of St. *Ethelburga* (entr. between Nos. 70 & 74 Bishopsgate), one of the smallest and most ancient in London, escaped the Great Fire and dates in its present form from the late 14th or early 15th cent. (open 12–4, except Sat.; comp. p. liii). Henry Hudson made his Communion here in 1607, before starting on his last voyage, and is to be commemorated by a stained-glass window.

The old gate (taken down in 1760) which gave its name to Bishopsgate stood at the point where Camomile St. leads to the E. and Wormwood St. to the W. Down to 1910 the parts of the street to the S. and N. of this point were known as Bishopsgate St. Within and Bishopsgate St. Without. To the left, opposite Houndsditch (p. 279), is the church of St. *Botolph Bishopsgate* (Pl. B 53, IV), rebuilt by James Gold in 1725–29 and restored in 1912 (open 11–4). Edward Alleyn (p. 447) was baptized here in 1566 and John Keats on Oct. 31st, 1795. Some of the stained glass is good of its kind. On the staircase on the N. side of the chancel is a monument to Sir Paul Pindar (d. 1650), whose house (comp. p. 400) stood not far off. In the churchyard is a memorial cross erected in 1916 to Lord Kitchener (d. 1916), members of the Hon. Artillery Company (p. 271) who fell in the Great War, and John Cornwell, the boy-hero of the battle of Jutland (May 31st, 1916). — To the right, a little farther on, is the *Friends' Meeting House* (in Devonshire House, No. 136), the headquarters of the Society of Friends. It contains documents relating to William Penn and the foundation of Pennsylvania.

Just beyond this point, to the left, is Liverpool St., [with the huge **Liverpool Street Station** of the G.E.R. (Pl. R 56, IV;

p. 4), including a large hotel (p. 15) and adjoined on the W. by the **Broad Street Station** of the L. & N.W.R. (Pl. R 56, IV; p. 5). Liverpool St. Station was a frequent target for German airmen during the War and was damaged in the daylight raid of June 13th, 1917. — To the right in Bishopsgate (No. 230) stands the *Bishopsgate Institute* (concerts and lectures), opened in 1894. The library (open 10–6, Sat. 10–2) contains 55,000 vols. (including many valuable works on the history and topography of London) and a highly interesting collection of prints of Old London.

Bishopsgate is prolonged towards the N. by *Norton Folgate* and *Shoreditch High Street* (Pl. R 60, 59) to *Shoreditch Station* (Pl. R 59; Appx., p. 16), opposite which (r.) is the church of *St. Leonard*, a large building of about 1740. The fine Flemish glass in the E. window dates from 1634. A memorial (1914) on the N. wall commemorates Richard Burbage (d. 1619) and other actors buried in the churchyard (now a public garden).

Near *Curtain Road* (Pl. R 56, 55), which runs parallel with High St. on the W., *The Theatre* (tablet on Nos. 86–88), the first theatre in London, was built in 1577 by James Burbage (d. 1597; father of Richard) on ground leased for 21 years within the former precincts of Holywell Priory. In 1598, owing to a difficulty about the renewal of the lease, the primitive wooden structure was hurriedly pulled down at night by Burbage's sons and the materials used in the construction of the *Globe Theatre* in Southwark (p. 309). In this vicinity stood also the *Curtain Theatre*, erected almost as early, which survived until near the end of the 17th century. The pre-Shakespearean 'Hamlet' and Marlowe's 'Dr. Faustus' were performed at *The Theatre*, and 'Romeo and Juliet' was produced, in 1598, probably for the first time, at the *Curtain*; while it is not unlikely that Shakespeare trod the boards of both theatres, sometimes, no doubt, in his own plays. A stained-glass window erected in *St. James's Church*, *Curtain Road*, in 1886, exactly 300 years after Shakespeare first came to London, commemorates his somewhat conjectural connection with these theatres.

The district of SPITALFIELDS, to the S.E. of Shoreditch, takes its name from the priory of St. Mary Spital, founded in 1197, where the 'Spital Sermon' (p. 224) was first preached. This probably stood in or near Spital Square (Pl. R 60).

Spitalfields was once largely occupied by silk-weavers, partly descended from the Huguenot refugees (1585), but the making of boots and furniture is now the main industry. Bird-fanciers also are numerous. *Spitalfields Market* (Pl. R 60, IV), in Commercial Street, deals in vegetables and fruit. *Christ Church* (Pl. R 60, IV), at the corner of Commercial St. and Fournier St., is a good example of Hawksmoor's work. It is one of 50 churches for which an act was passed in Queen Anne's reign and of which about a dozen were built, all of architectural interest (comp. p. 302). Still farther E. lies *Bethnal Green* (p. 285).

To the N. of Shoreditch lies HOXTON (Pl. R 54), originally Hoggesdon, a densely populated manufacturing district. It is traversed by the long *Kingsland Road* (Pl. R 59–57), continuing Shoreditch High St., on the E. side of which, about  $\frac{1}{4}$  m. N. of Shoreditch Church and in the heart of the cabinet-making district of London, is the **Geffrye Museum** (Pl. R 59), an interesting collection illustrating the development of furniture design and domestic craftsmanship (open

free daily, 11-6, Sun. 2-6; closed on Mon. other than bank holidays). The museum, opened in 1914, occupies the old *Geffrye or Ironmongers' Almshouses* (1715), a group of fourteen one-story houses ranged round three sides of a forecourt. The small chapel (shown on application) is a characteristic example of its class and period. Over the entrance is a statue of the founder, Sir Robert Geffrye (1613-1703), Lord Mayor and Master of the Ironmongers' Company.

The exhibits include complete rooms of various periods, staircases, doorways, chimney-pieces, grates, and iron, lead, and wood work from old London houses, besides many interesting and beautiful specimens of furniture (chiefly English) of the 16th, 17th, 18th, and early 19th centuries. Many of these are on loan and are frequently changed.

Room 1. Deal panelling from Bradmore House (p. 432). — Room 2. Panelled room from 8 New Inn (1690). Loan collection of furniture from Devonshire House. — Room 3. Deal panelled room from 58 Artillery Lane, with carved \*Chimney-piece by Abraham Swan. — Room 6. Oak staircase from St. Augustine's Church (p. 249); carvings by Gibbons from St. Paul's; 18th cent. doorways. — Room 7. Carved deal staircase (1637) from Boswell's House in Great Queen St. (p. 208); oak panelling. — Room 8. \*Mahogany panelled room designed by Alfred Stevens, from his house in Haverstock Hill.

To the N. of Hoxton lie the relatively uninteresting quarters of *DE BEAUVOIR TOWN*, *KINGSLAND*, and *DALSTON*, the last with the *German Hospital* and *Dalston Junction* (Pl. R 57; Appx., p. 17), a busy station.

Still farther to the N. on this line is *Stoke Newington* (Pl. Y 55, 59), with *Clapton* (see below) to the N.E. *Stoke Newington* (pop. 52,167) is mainly occupied by small villas. On its W. side lies *Clissold Park*, 54 acres in extent. It is intersected by the *New River*, and a little to the N. are the main reservoirs and waterworks of the New River Co. (p. xxv). In Church St., at the E. angle of Clissold Park, is the old parish church of *St. Mary* (Pl. Y 55; 16th cent.), still venerable in spite of restoration. It contains an interesting monument of 1580 (to John Dudley and his wife). Opposite is a modern French Decorated church by Sir Gilbert Scott. Church St. passes the S. side of *Abney Park Cemetery* (Pl. Y 54, 58), the burial-place of General Booth of the Salvation Army (d. 1912) and Mrs. Booth, and containing many monuments to Non-conformist divines. Among these is a statue (by Baily; 1845) of Dr. Isaac Watts, the hymn-writer (buried in Bunhill Fields, p. 271), who lived with the family of Sir Thomas Abney (then owner of this property) for many years before his death in 1748. The name of Daniel Defoe (1661?-1731), who was educated in a school on Newington Green, where he had a comrade named Crusoe, is commemorated in Defoe Road. Edgar Allan Poe was at school at Stoke Newington from 1817 to 1819 (comp. p. 142), and in his 'William Wilson' he describes it as a "misty-looking village of England, where were a vast number of gigantic and gnarled trees, and where all the houses were excessively ancient." Thomas Day (1748-89), author of 'Sandford and Merton'; John Howard (p. 244); Isaac Disraeli (1766-1848); Samuel Rogers (1763-1855); and Mrs. Barbauld (1743-1825) are others associated with Stoke Newington. — The open spaces in *Clapton* (Pl. Y 61, 62, etc.) include *Clapton Common* (7½ acres) and *Springfield Park* (32½ acres). At the N. end of Clapton Common is a church (closed) known as the '*Ark of the Covenant*,' built in 1895 by the 'Community of the Son of Man' or 'Agapemonites' (remarkable sculptures; stained glass by Walter Crane). — To the N.W. of Stoke Newington is *Hornsey*, with *Finsbury Park* (Pl. Y 45, 49; 115 acres).

### 31. WHITECHAPEL AND BETHNAL GREEN.

**STATIONS:** *Aldgate East*, *St. Mary's*, *Whitechapel*, *Stepney Green*, and *Mile End*, on the District Railway from Mansion House to Barking (Appx., pp. 13, 12). — *Cambridge Heath* and *Bethnal Green*, on the Great Eastern Railway (from Liverpool St.). — **OMNIBUSES** (Appx.), Nos. 8, 10, 10A, 25. — **TRAMWAYS** (Appx.) Nos. 53, 61, 63.

For Bethnal Green Museum the nearest stations are Cambridge Heath ( $\frac{1}{4}$  m.) and Bethnal Green ( $\frac{1}{4}$  m.): tramway No. 53 passes the door; omnibus No. 8 passes within 200 yds. — For the People's Palace the nearest station is Stepney Green; omnibuses 10, 10A, and 25 and tramways 61 and 63 pass the door.

**Whitechapel** (Pl. B 57, 61), the quarter immediately to the E. of the City of London, forms part of the borough of *Stepney* (p. 301) and, with *St. George's*, is a parliamentary division (pop. 112,519). It is largely occupied by Jewish tailors and clothiers. Its main thoroughfare is the wide **WHITECHAPEL ROAD** (Pl. B 61, R 64; first section called *Whitechapel High Street*), beginning at *Aldgate* (p. 279) and extending E.N.E. for 1 m. It is prolonged by *Mile End Road* (p. 285).

Beyond *Aldgate East Station* (Appx., p. 12), to the left, diverges *Commercial Street* (Pl. B 57, R 60, IV), in which (r.) stands the church of *St. Jude*, adorned externally with a mosaic ('Time, Death, and Judgment'; comp. p. 243) by G. F. Watts.

Adjoining *St. Jude's* is **TOYNBEE HALL**, the first 'University Settlement,' founded in 1884 and named after *Arnold Toynbee* (d. 1883), a pioneer in this form of work. Toynbee Hall is not only a centre of educational and industrial activity and a meeting-place for East End societies, but has since the War become the headquarters of the International Federation of Settlements. At present there are c. 50 University men in residence.

For *Commercial Road East* (Pl. B 57–69), which diverges opposite *Commercial St.*, and leads E.S.E. (right) through *Stepney* to *Limehouse* and the E. and W. India Docks, see p. 301.

To the left in *Whitechapel High St.*, just beyond *Commercial St.*, is the *Whitechapel Art Gallery* (Pl. B 57; by Harrison Townsend, 1901). The loan exhibitions held here grew out of the exhibitions organized by Canon Barnett in 1880 in the schoolrooms of *St. Jude's* (see above). They maintain a high standard, illustrate various aspects of art, and draw visitors from all parts of London (adm. free; donation towards expenses expected).

To the right,  $\frac{1}{2}$  m. farther on, is the **LONDON HOSPITAL** (Pl. R 64), founded in 1759, the largest general hospital in England, with about 925 beds and nearly 200,000 out-patients. Opposite is a memorial to *Edward VII.*, erected by the Jews of E. London, and at the back is a colossal bronze statue of *Queen Alexandra*, by Wade.

In *Oxford St.*, just to the S. of the Hospital, is the church of *St. Philip Stepney*, with a good Gothic interior. A tablet on the vicarage, in *Newark St.* commemorates the incumbency of *John Richard Green* (1837–83), the historian.



Just beyond *Whitechapel Station* (l.; Appx., p. 12) is Brady St. (Pl. R 64), leading to the disused *Jews' Cemetery*, with the tomb of Nathan Meyer Rothschild (1777-1836; comp. p. 280). On the same side is *Cambridge Road*, leading N. to Bethnal Green Museum (see below) and Victoria Park (p. 286). We then reach the wide and attractive MILE END ROAD (Pl. R 68, 72), possibly so called because *Mile End* was about 1 m. from the old City Wall. On the left are the picturesque *Trinity Almshouses*, established by the Trinity House (p. 299) in 1696 for master mariners and mates and their wives or widows. In the court is a statue of Capt. Sandes, a former benefactor (1746), and behind the chapel is a curious plaster figure of Capt. Maples, erected in Deptford in 1681 and brought hither in 1870. The stained glass in the chapel is old.—The *Vintners' Almshouses*, a little farther on, are likewise picturesque.—No. 88 Mile End Road, to the right, bears a tablet commemorating the residence of *Captain Cook* (1728-79). On the same side diverges *Stepney Green*, leading to St. Dunstan's (p. 301), and to the left is *Stepney Green Station*.

Another  $\frac{1}{4}$  m. brings us to the **People's Palace** (Pl. R 72), opened in 1887 and intended as a realization of the 'Palace of Delights' in Sir Walter Besant's novel 'All Sorts and Conditions of Men' (1882).

The germ of the People's Palace was the Beaumont Philosophical Institution, endowed by *J. E. Barber Beaumont* and afterwards greatly helped by the Drapers' Company (p. 269) and public subscriptions. The chief features of the People's Palace include the huge *Queens' Hall* (with statues of the Queens of England by Verheyden), the *Swimming Bath* (90 ft. long; adm. 4d.), the *Recreation Hall*, the *Gymnasium*, and the *Winter Garden*. Concerts and other entertainments are given in the Queens' Hall almost daily, and concerts on Sun. afternoons and evenings.

Immediately adjoining the People's Palace is the **East London College**, now a recognized school of the University of London (p. 148). The college, with 681 students, has faculties of arts, science, and engineering, and does much to promote higher education in East London. It is administered under a scheme of the Board of Education, sealed in 1913, which gives a large share in the Council to the Drapers' Company, from which the college derives much of its income.

Beyond the People's Palace Mile End Road crosses the Regent's Canal (Pl. R 72) and is prolonged by Bow Road to Bow and Stratford (p. 484). *Grove Road* (Pl. R 71) leads N. (l.) to Victoria Park (p. 286), while *Burdett Road* (Pl. R 72; station, p. 480) leads S. (r.) to the West India Docks (p. 305).

**BETHNAL GREEN** (Pl. R 63, 67), the district to the E. of Shore-ditch and N. of Stepney (and Whitechapel), is a metropolitan and parliamentary borough, with 117,238 inhabitants, mainly employed in the making of boots, matchboxes, and silk.

**Bethnal Green Museum** (Pl. R 67), opened in 1872, is a branch of the Victoria and Albert Museum (p. 393) and occupies a plain brick building in Cambridge Road (approaches, see p. 284). It is open free daily: Sun. 2.30-5; Mon.-Fri.

10 to 4 or 5 according to the season; Sat. always 10-5. Catalogue out of print. In front of the museum is a maiolica fountain, by Minton (1862).

The interior of the museum, which is of iron, consists of a large hall surrounded by two tiers of galleries. The mosaic flooring was made from waste chips of marble by female convicts from Woking Prison. The hall is usually occupied by *Loan Collections*.

The LOWER GALLERIES. The N. Gallery contains a large and interesting permanent *Collection of Articles used for Food*. In the S. Gallery is the permanent *Collection of Animal Products*, in various stages of manufacture (wool, silk, cotton, etc.). On the W. wall are some fine specimens of tusks and horns.

The chief feature in the UPPER GALLERIES is the *Dixon Collection of Pictures*, bequeathed to the museum in 1886. The most noteworthy of these are the water-colours, shown on the screens, including examples of Cattermole, Copley Fielding, P. de Wint (7); David Cox, Penley, Prout (8); Sidney Cooper, T. M. Richardson (9); Fripp, Gilbert (10); Carl Haag and Birket Foster (11). The oil-paintings are hung on the walls. The N. gallery contains also some paintings of St. Peter's, by *Louis Haghe*, a loan collection of pottery and porcelain, and an 18th cent. room from Damascus. In the S. gallery are furniture of the 16-19th cent.; drawings by Cruikshank; a Japanese reception room; proof engravings; a doll's house (early 18th cent.); and two cheaply and artistically furnished rooms.

From the museum we may now follow *Old Ford Road* (Pl. R 67, 70) and *Approach Road* (Pl. R 67, 66) to ( $\frac{1}{2}$  m.) Victoria Park, passing the *City of London Consumption Hospital* (Pl. R 66, 67), with a statue of Queen Victoria (1900). — **\*Victoria Park** (Pl. R 66, 70, 69), opened in 1845 and enlarged in 1872, covers an area of 217 acres and is the principal playground of East London and a favourite haunt of Sunday lecturers. The S.W. half is diversified with flower-beds, shrubberies, walks, and boating and bathing lakes, while the N.E. end is reserved for cricket and other games. Near the middle is the *Victoria Fountain*, in the form of a Gothic temple, presented by Baroness Burdett-Coutts in 1862.

Among other points in (or on the edge of) Bethnal Green may be mentioned the handsome *French Protestant Hospital* (Pl. R 70; 1866), in Victoria Park Road, a home for the aged, founded in 1718 for descendants of the Huguenots; the *Oxford University Settlement*, in Mape St. (Pl. R 63, 64); and the *Queen's Hospital for Children*, in Hackney Road (Pl. R 59, 63). The name of *Bonner Road* (Pl. R 67, 66) commemorates the belief that Bishop Bonner (c. 1500-69) once lived here.

To the N. of Bethnal Green lies the metropolitan borough of HACKNEY (Pl. R 61, 65), with 222,159 inhabitants. Once a fashionable suburb, this is now a somewhat unattractive district, the most noteworthy feature of which is the *Hackney Marshes* (Pl. Y 71), a low-lying area of flat meadow-land (338 acres in extent), intersected by the river *Lea*, and opened as a public park in 1894. The large parish church of *St. John* (Pl. Y 68) was rebuilt about a century ago, but contains a few monuments from the earlier church. The 16th cent. tower of the old church is still standing in the churchyard. *St. John's Institute* in Urswick Road, near the church, is a Tudor building with linen-fold panelling. The *Hackney Technical Institute*, controlled and maintained by the London County Council, has two branches, one in Dalston Lane (Pl. Y 64) and the Sir John Cass Branch, established with the aid of a grant of £5000 from the Cass Bequest (see p. 280) in Cassland Road (Pl. R. 65, 69). The district between London and Hackney was formerly infested by highwaymen, and the *White Horse Inn*, at the old Lea ferry, was once a reputed haunt of Dick Turpin.

## 32. FROM BLACKFRIARS BRIDGE TO THE TOWER VIA THAMES STREET.

STATIONS: *Blackfriars, Mansion House, Cannon Street, Monument, and Mark Lane* on the District Railway (Appx., pp. 13, 12).

*Blackfriars Bridge*, see p. 239. Beyond *St. Paul's Station* (p. 259) UPPER THAMES STREET (Pl. B 49, 54, IV), largely occupied by paper makers and dealers, descends S.E. from Queen Victoria St. To the left is the S. façade of *St. Benet's Church* (p. 260). A little farther on, on the same side, is the tower (built by Wren in 1695) of the church of *St. Mary Somerset*, the body of which was taken down in 1871. In Little Trinity Lane, diverging to the left, is the *Hall of the Painters-Stainers* (No. 9), rebuilt after the Great Fire and restored and enlarged in 1916, with a carved doorway. Inside are some interesting portraits (introduction necessary).

To the right Queen St. leads to *Queenhithe Dock* (Pl. B 49, 50, IV), the site of the earliest fish-market in London (dock now used for general shipping).

In Garlick Hill (1.), near the corner of Upper Thames St., is the church of *St. James Garlickhithe*, a not very successful example of Wren's work (1683), with some good wood-carving (open 11.30–2.30, Sat. 11.30–1). To the right (No. 68), near the corner of Queen St. (p. 251), is VINTNERS' HALL (Pl. B 49, 50, IV), erected by Wren in 1671, but provided with a new frontage and otherwise altered in the present century (introduction necessary). There are oak-carvings in the Council Chamber and Dining Hall. The Company, one of the twelve great livery companies, was incorporated in 1436.

Queen St. leads to the right from Upper Thames St. to SOUTHWARK BRIDGE (Pl. B 50, IV), originally built by *John Rennie* in 1813–19 but entirely rebuilt in 1912–21 (opened June 6th, 1921). The new bridge has five arches (as compared with Rennie's three), the central having a span of 140 ft. The width (55 ft.) is 13 ft. more than that of the old bridge. The length (700 ft.) is about the same, but the approaches have been made more convenient. It reaches the S. bank near Barclay & Perkins's Brewery (p. 309). Just below Southwark Bridge is the *Cannon Street Railway Bridge* of the S.E. and C.R., also with five spans.

Beyond Queen St. Upper Thames St. passes under the viaduct of the S.E. & C.R. (emerging from Cannon St. Station, p. 262). To the right is *Fishmongers' Hall* (p. 274), entered from the level of London Bridge, to which a flight of steps here ascends.

The existing **London Bridge** (Pl. B 54, IV), the most important of all the Thames bridges, was designed by *John Rennie*, begun in 1825 by his sons *John* (afterwards Sir John) and *George Rennie*, and completed in 1831. It is borne by five semi-elliptical granite arches (that in the centre having a span of 152½ ft.) and is 928 ft. long. Its width, originally 54 ft.,

was increased to 63 ft. in 1903-4. Its total cost, including the approaches and widening, was £2,556,000 (the bridge itself £815,000). On the S. bank it debouches in the borough of Southwark, near *Southwark Cathedral* (p. 310) and *London Bridge Station* (p. 312).

It seems probable that the Romans erected a bridge over the Thames at or near this point, where the river is narrower than either above or below. At least one wooden bridge was constructed by the Saxons. The first stone bridge was begun in 1176 by *Peter of Colechurch*, at the instance of Henry II., but it was not completed till 1209, in the reign of King John. It stood opposite the church of St. Magnus (see below), about 60 yds. below the present bridge. Rows of wooden houses sprang up on each side, and in the middle was a chapel dedicated to St. Thomas Becket (good view of the old bridge in one of Hogarth's 'Marriage à la Mode' series). At each end stood a fortified gate, on the spikes of which the heads of traitors were exposed. Though the buildings on the bridge (finally removed in 1758) were more than once burned down, the bridge itself remained until 1832, when it was removed after the completion of the present bridge. It was the only bridge over the Thames until 1739 (comp. p. 235). The span of its arches ranged from 10 to 33 ft., and the total waterway was 337 ft. (as compared with the 690 ft. of to-day). The removal of the obstruction caused by the old bridge lowered the low-water level by 5 ft. and deepened the river-bed considerably. An arch of this bridge was unearthed in 1921.

London Bridge divides the Thames into 'above' and 'below' bridge. Down-stream is the *Port of London* (p. 303), the part immediately adjacent to the bridge being known as the *Pool*. Large sea-going vessels can still ascend to London Bridge, but the construction of the Tower Bridge (p. 300) has transferred the seat of the chief shipping activity to a point somewhat lower down. Above bridge the traffic consists mainly of barges and small steamers.

The \*View from the bridge is of great interest. Below bridge is the crowded waterway of the river itself, with the Tower Bridge, the white spire and cupola of St. Magnus (immediately to the left), Billingsgate Market, the Custom House, the Tower, and the Monument. Above bridge are Cannon Street Station, St. Paul's Cathedral, numerous City churches, St. Saviour's (close by, on the S. bank), and Barclay & Perkins's Brewery.

It has been calculated that from 20,000 to 25,000 vehicles and about 120,000 foot-passengers cross London Bridge every day.

Below London Bridge Upper Thames St. is continued by LOWER THAMES STREET (Pl. B 54, IV), a narrow and congested thoroughfare, redolent of fish from end to end. Geoffrey Chaucer is said to have lived in this street from 1379 to 1385, during part of which period he was Comptroller of the Petty Customs in the Port of London. Near the bridge, to the right, is the church of *St. Magnus the Martyr* (Pl. B 54, IV; open 12-2), rebuilt by Wren in 1676. The \*Steeple, 185 ft. high, with its lantern, cupola, and flèche, one of Wren's masterpieces, was not completed till 1705. The passage beneath the tower is part of an ancient footpath leading straight to Old London Bridge (see above). Miles Coverdale, Bishop of Exeter (d. 1569), author of the first complete English version of the Bible (1535), was rector of St. Magnus in 1563-66, and his remains were re-interred here in 1840, when St. Bartholomew by the Exchange was demolished. The church is adorned with fish at the harvest festival (last Sun. in Sept.).

A little farther on, on the same side, is **Billingsgate Market** (Pl. B 54, IV), the chief fish-market of London. The present building, by *Sir Horace Jones*, was opened in 1877. Over the pediment is a figure of Britannia. The market takes its name from an old gate, supposed to be called after Belin, a legendary king of the Britons.

Billingsgate Wharf, said to be the oldest on the river, has been used from very early times (perhaps from the 9th cent.) as a landing-place for fishing boats and other small vessels. Provisions of all sorts used to be sold here, but in 1699 Billingsgate was made a free market for fish exclusively; and it is still the chief centre of fish distribution although even before the War two-thirds of its supplies normally arrived by land (in 1920, 193,085 tons by land, 19,125 tons by water). The daily market, beginning at 5 a.m., presents a very animated and interesting scene. After the regular fishmongers are supplied, what remains is sold at lower prices to the costermongers, who retail a large proportion of the fish consumed in London. Billingsgate claims to be the only market in which every variety of fish is sold—'wet, dried, and shell.' Salmon, soles, mullet, and most white fish are sold by weight; oysters, smelts, and mackerel by number; and other fish by measure. In the basement are several large coppers for boiling shell-fish.

The word 'Billingsgate' as a synonym for coarse language is an aspersion on the fish-porters that is alleged to have passed long since into the domain of pointless slander.

Love Lane, diverging to the left opposite Billingsgate, leads to the church of *St. Mary at Hill* (Pl. B 54, IV; open 10-3), built by Wren in 1672-77 and remodelled in 1848-49. The brick tower, quite unworthy of the church, dates from 1780.

This church (Rev. Prebendary Carlile) is now well known as the City church of the Church Army. The porch is fitted up as a luncheon-room for workers, and a cinematograph show is given at 1.15 p.m. Adjacent is the *City Samaritan Office*, a free club for the destitute. Edward Young, the poet, was married at St. Mary at Hill to Lady Elizabeth Lee on May 27th, 1731.

Opposite Billingsgate, at the corner of St. Mary at Hill, stands the **COAL EXCHANGE** (Pl. B 54, IV), an Italianesque edifice by *Bunning* (1849), with a tower 105 ft. high. The chief feature of the interior is the circular hall, with a glass dome, three galleries, and frescoes by *F. Sang*, illustrating the formation and procuring of coal. The floor, a mosaic of 4000 pieces of wood, represents a mariner's compass. The sword in the City arms (beside the anchor in the centre) is said to be made of the wood of a mulberry-tree planted by Peter the Great in 1698 (comp. p. 442). The remains of a Roman bath (hypocaust), discovered when the foundations of the Exchange were dug, are shown on application. About 20 million tons of coal are annually dealt with in the Coal Exchange.

Beyond Billingsgate, on the same (S.) side of the street, is the **Custom House** (Pl. B 54, IV), a large classical edifice, built by *Laing* in 1814-17 and partly rebuilt by *Smirke*. Its fine river façade (by *Smirke*), 488 ft. long, is well seen from London Bridge (p. 287). It is preceded by a wide quay, affording good views of the shipping in the river. In the *Long Room*

(a name in use since the time of Queen Anne), which is 199 ft. long and 66 ft. wide, about 200 clerks may be seen at work.

The Custom House is the headquarters of the Commissioners of Customs and Excise (amalgamated in 1909). The first Commissioners of Customs were appointed in 1671. The total number of officials in this department in London is nearly 2000, more than half of whom are accommodated in the Custom House and in Ocean House (an annexe on the N. side of Lower Thames St.), while the rest work in various offices scattered along the river down to Gravesend. The Custom House is also the headquarters of the Waterguard, which consists of about 300 men, with nine steam-launches and five motor-boats. The total amount of the customs and excise duties of the United Kingdom, as estimated for 1920-21, was £348,650,000. The principal duties are those on tea, tobacco, beer, wine, and spirits. Confiscated articles are stored in the 'King's Warehouse' and then sold by auction.

St. Dunstan Hill Lane, opposite the Custom House, leads to the church of *St. Dunstan in the East* (Pl. B 54, IV), rebuilt in 1671 by Wren, who added the fine square tower, with its open lantern and spire (180 ft. high), in 1699 (open 10-4). The body of the church was again rebuilt in 1817-21. It contains a number of monuments; and in the vestry is a model of Wren's church, carved in oak and chestnut. 'Australia Day' (Jan. 26th) is celebrated by an annual service here. — Harp Lane, a little farther on, contains the *Bakers' Hall* (No. 16).

Lower Thames St. ends at *Tower Hill* (p. 291).

### 33. THE TOWER AND TOWER HILL.

STATION: *Mark Lane*, on the Metropolitan and District Railway (Appx., D. 12). — OMNIBUSES (Appx.): Nos. 42, 78, over Tower Bridge; Nos. 1, 4, 47, for the S. end of the bridge. — TRAMWAY No. 68 (Appx.).

Immediately opposite Mark Lane Station, in Byward St., is the entrance to the church of **Allhallows Barking** (Pl. B 54, IV), the successor of a church founded in the 7th cent. by Bp. Erkenwald and committed to the care of the Abbess of Barking Abbey (p. 480) in Essex. The clerestory, chancel, and aisles of the present church are in the Perp. style (late 15th cent.), while the pillars of the nave are Norman (c. 1087). The brick tower, at the W. end of the nave, dates from 1659. On the N. side of the church once stood a famous chantry, founded by Richard I. and suppressed under Edward VI. Over the modern entrance-porch are statues of the Virgin Mary, St. Ethelburga, first Abbess of Barking, and Bp. Lancelot Andrewes (p. 291). The interior (open 10.30-2 & 3-4 or 5) contains perhaps the finest series of brasses in London, the earliest being the small circular brass of William Tonge (1389), in the S. aisle. The finest is the Flemish brass of Andrewe Evyngar and his wife (1530), in front of the litany desk; in the N. aisle is the good French brass of John Bacon (1437); and between the choir-stalls is the English brass of

Roger James (1591). The Jacobean pulpit, with good Sussex iron-work; the font (S. aisle), with a carved cover; the organ-front of 1675; and the three 18th cent. sword-rests, on the S. side of the altar-screen, may be noted. The glass in the fine E. window is by J. Clayton (1908).

Many of those who suffered execution on Tower Hill (see below) were buried in this church, in most cases only temporarily. The body of Archbp. Laud, executed in 1645 and buried here, was transferred in 1663 to St. John's College, Oxford. Bp. Lancelot Andrewes (1555-1626) and William Penn (see below) were baptized in Allhallows; and here John Quincy Adams, sixth president of the United States, was married to Louisa Johnson in 1797. — Pepys in his diary for Sept. 5th, 1666, records the narrow escape of this church from the Great Fire.

Byward St. ends on the E. at TOWER HILL (Pl. B 58, IV), the open space, once more extensive, stretching to the N. of the Tower. Immediately on our left opens *Trinity Square*. On Tower Hill stood the *Scaffold* where so many prisoners in the Tower met their fate in the 16th and 17th centuries. Its site is marked by the small square pavement seen within the gardens of Trinity Square, at their W. end. William Penn (1644-1718) was born on the E. side of Tower Hill. To the S., near the river and on a site straddling the line of the ancient city wall, rises the massive—

**\*\*Tower of London** (Pl. B 58, IV), one of the most interesting buildings in the metropolis from its intimate connection with English history, the excellent preservation of its Norman and mediæval buildings, and the many illustrious persons who have suffered within its walls. This ancient fortress, pentagonal in ground-plan, covers an area of nearly 13 acres. The outer wall is surrounded by a deep *Moat* (drained in 1843), on the outer slopes of which are public gardens. Between the outer wall and the inner wall, with its numerous towers, lies the narrow *Outer Ward*, and near the centre of the spacious *Inner Ward* rises the massive square *White Tower*, dwarfing the surrounding structures. The entrance is near the S.W. corner, at the foot of Tower Hill.

ADMISSION. The Tower is open daily (except Sun.) from 10 to 6 in summer (May-Sept.), from 10 to 5 during the rest of the year. The charge for admission to the White Tower is 6d. (free on Sat.), to the Jewel House 6d. (free on Sat.), and to the Bloody Tower 6d. Visitors are not allowed to walk through the precincts without tickets. Illustrated guide (1920), 2d.

The Tower, in its day a fortress, a royal residence, and a state-prison, is still maintained as an arsenal, with a garrison, and during the Great War its former use as a prison was revived. The Constable of the Tower, always an officer of high dignity, is assisted by the Lieutenant; but their offices are now nominal and the duties of governor are performed by the Major of the Tower, who is Resident Governor. Quite distinct from the garrison are the *Yeomen Warders* ('honorary members of the King's Bodyguard of the Yeomen of the

Guard'), a body of about 100 men chosen from time-expired warrant and non-commissioned officers of the army. These wear a quaint costume, said to date from the time of Henry VII. or Edward VI., and are familiarly known as 'Beefeaters,' a sobriquet probably derived from the rations anciently served to them. The Yeoman Gaoler, or chief warder, bears a curious old axe on state occasions. In olden days he escorted state-prisoners to trial at Westminster Hall, and on the return journey the sharp edge of the axe was turned towards the prisoner if he had been condemned. The warders still go through an ancient ceremony with 'the king's keys' at the shutting and opening of the gates night and morning.

On the site of the Tower there probably stood successively a British and a Roman fort, possibly also a Saxon one, perhaps restored by King Alfred. But the White Tower, the oldest part of the present fortress, dates from soon after the Conquest, while most of the other fortifications are to be referred to the reign of Henry III. (1216-72). The royal residence, which stood between the White Tower and the river, was probably begun by Henry I. (1100-35); it was pulled down by Oliver Cromwell, and nothing of it remains.

Built by the Norman Conqueror to overawe the citizens of London, the Tower has never been seriously assaulted, and its gloomy history is more that of a state-prison than of a fortress. Sir William Wallace (executed in 1305; p. 228), King David II. of Scotland (1346-57), and King John of France (1356-60) were confined here under Edward I. and Edward III. In 1399 Richard II. here formally abdicated in favour of Henry IV. James I. of Scotland spent part of his long imprisonment in England (1406-24) at the Tower, and Charles of Orleans languished here from 1415 to 1440 with Sir John Oldcastle (hanged in 1417), leader of the Lollards, as a fellow-prisoner. In the same century the Tower witnessed the secret murders of Henry VI. (1471; p. 297), of the Duke of Clarence, brother of Edward IV. (1478; p. 293), and of Edward V. and his brother, 'the little Princes in the Tower' (1483; p. 297). Henry VIII. (1509-47), who built the 'King's House' (p. 297) and made other improvements within the Tower, was here married to Catherine of Aragon and to Anne Boleyn; and here the latter queen, after a trial in the Great Hall of the palace, was beheaded in 1536. Other victims in this reign were the Duke of Buckingham (beheaded 1521; comp. Shakespeare's 'Henry VIII.'), Bishop Fisher and Sir Thomas More (both beheaded 1535), Thomas Cromwell (beheaded 1540), and Queen Catherine Howard (beheaded 1541). The most notable prisoner in the reign of Edward VI. was Protector Somerset (p. 194; beheaded 1552). Among the many prisoners of Mary's reign (1553-58) were Lady Jane Grey and her husband, Lord Guildford Dudley (both beheaded 1554), Elizabeth (afterwards queen), who was rigidly confined for two months, Cranmer (burned at Oxford, 1556), Ridley and Latimer (burned at Oxford, 1555), and Sir Thomas Wyatt (beheaded 1554), by whose followers the Tower had been attacked, for the last time in its history. In Elizabeth's reign many prisoners were committed to the Tower on religious grounds, and many of them were tortured. The Duke of Norfolk, who was beheaded in 1572 for intriguing in favour of Mary, Queen of Scots, and the Earl of Essex (beheaded 1601; p. 296) were likewise imprisoned here. James I. (1603-25) was the last monarch who resided in the Tower. The most notable prisoner in his reign was Sir Walter Raleigh, who had already suffered a brief confinement in 1592, in the previous reign. During his second imprisonment, from 1603 to 1616, Raleigh wrote his 'History of the World.' After his return from the disastrous expedition to the Orinoco in 1618 he was more rigorously confined, and shortly afterwards beheaded at Westminster (p. 74). In 1605-6 Guy Fawkes and his companions were tortured in the dungeons of the White Tower (p. 296). Sir Thomas Overbury, the poet, died of poison in the Tower in 1613.



The Earl of Strafford and Archbp. Laud both passed through the Tower to the scaffold (in 1641 and 1645), followed, after the Restoration, by Viscount Stafford (1680), Lord William Russell (1683; p. 208), and the Duke of Monmouth (1685). Charles II. (1660-85), who here passed the night before his coronation in 1661, was the last monarch to sleep at the Tower. Many prisoners were brought to the Tower after the Jacobite risings of 1715 and 1745. Lord Nithsdale escaped in 1716, owing to the clever contrivance of his wife; but the Earl of Kilmarnock, Lord Balmerino, and Lord Lovat all perished on the scaffold in 1747. Lovat was the last person beheaded in England. Later prisoners in the Tower were John Wilkes (1763), Lord George Gordon (1780), Sir Francis Burdett (1810), and the Cato St. conspirators (1820; p. 169). After an interval of nearly a century the Tower once more became a prison during the Great War, and several spies met their just doom within its walls.

On the right, immediately within the entrance gate, is the *Ticket Office* and a plain *Refreshment Room*, on the site of the former Lion Tower, where the king's menagerie was kept from the 13th cent. until the animals were transferred to the Zoological Gardens in 1834. Thence we pass through the *Middle Tower* (built by Edward I. but since refaced) and cross the bridge over the *Moat* (p. 291) to the *Byward Tower* (14th cent.), which has a portcullis still in working order. Opposite us, at the angle of the inner fortification, rises the *Bell Tower*, the prison of Fisher, Sir Thomas More, and the Princess Elizabeth. This tower and the walls on either side are among the most ancient parts of the fortress (13th cent. or earlier). We follow the *Outer Ward* or *Outer Bail* (comp. the Plan) to the E. The curtain-wall on our left is pierced by the windows of the King's House (p. 297), built by Henry VIII. On our right, farther on, is *St. Thomas's Tower*, above the *Traitors' Gate*, the old water-gate, through which many illustrious prisoners little deserving the name of traitor have entered the Tower. Both tower and gateway date from Henry III.'s reign.

Leaving the Bloody Tower (p. 297) and the Wakefield Tower (p. 297) on the left, we follow the Outer Ward, which at this point was once occupied by shops and other buildings, including the old Mint (comp. p. 299). A gateway on the left admits us to the *Inner Ward*, on the site of the Great Hall of the Palace, which stood on the S. side of the White Tower and was destroyed during the Commonwealth. In this hall Anne Boleyn was tried and condemned. Immediately in front of us rises the White Tower, round the E. side of which we pass in order to enter it on the N. side.

On the way, near the S.E. corner of the White Tower, we notice a fragment of the old *Roman Wall*, which was long incorporated in the Wardrobe Tower (demolished). On the right are the Married Men's Quarters and the Officers' Quarters, beyond which, to the N.E., we catch a glimpse of the *Martin Tower*, where the Crown Jewels were formerly housed. Here in 1671 the so-called Colonel Blood made his bold and nearly successful attempt to carry off the crown. Opposite the N. side of the White Tower are the *Waterloo Barracks*, built by the Duke of Wellington. Behind, and visible only from the Tower Gardens (p. 299), is the modernized *Bowyer Tower*, where the Duke of Clarence is said to have been drowned in a butt of Malmsey.

The **WHITE TOWER**, the oldest and most characteristic part of the whole fortress, was begun about 1078 for William the Conqueror, by Gundulf, the architect also of Rochester Cathedral. It stands on a slope and rises to the height of 90 ft. on the S. side (25 ft. less on the N.). It measures 118 ft. from E. to W., 107 ft. from N. to S., and has walls 12-15 ft. thick. At the S.E. angle is the apse of the chapel (see below). The exterior was restored by Wren, who altered all the windows but four on the S. side; but the interior is still very much as it was in Norman times. Flamsteed (d. 1719), the first astronomer-royal, used the S.E. turret as an observatory. Internally the tower is divided into two unequal portions by a wall rising from base to summit.

**Interior of the White Tower.** In addition to St. John's Chapel (see below) and the Armouries (see p. 295) this tower contains many interesting and quaint historical souvenirs. We ascend the external staircase at the N.E. corner to the first or **GUN FLOOR**, which consists of three rooms.

The *Record Room*, which we enter first, contains curiosities and souvenirs. By the entrance: cases of the first shells fired in London at zeppelins and the remains of an incendiary bomb. In the centre: swords presented by the Allies, shrapnel helmets, the swords of Lord Wolseley and Lord Kitchener, Lord Roberts's revolver, and the original MS. of Lord Kitchener's Appeal to the Nation (May 16th, 1915); gun-carriage on which the body of Edward VII. was borne in the funeral procession across London. On the right: coat worn by the Duke of Wellington as Constable of the Tower; cloak on which Wolfe died at Quebec (1759); head of Charles II., carved by Grinling Gibbons. On the left: models of the Tower; figures of 'Gin' and 'Beer' from the old buttery of Greenwich Palace. At the end: Bell's design for a Wellington monument; executioner's sword; bells from India. — To the S. of the Record Room is the *Crypt* of St. John's Chapel, which contains instruments of torture, a small conjectural model of the rack, and the heading axe (dating from 1687) and block last used for Lord Lovat in 1747. Near the E. end of the crypt is the small cell in which Raleigh is said to have spent his final and most rigorous term of imprisonment (see p. 292). — In the *Small Arms Room* are exhibited two cannon made for Queen Anne's son, the Duke of Gloucester, William III.'s horse-furniture, and two elaborate field-guns captured at Moodkee in 1845. The glass-cases show the development of firearms from the matchlock to the flintlock. The stands of arms on the right illustrate the evolution of the bayonet.

From the S.W. corner of the Small Arms Room a staircase ascends to the second or **BANQUETING FLOOR**. Beneath the staircase, farther down, the supposed bones of the little princes (p. 292) were found in the reign of Charles II. On the second floor we enter **\*ST. JOHN'S CHAPEL**, the oldest church in London and a splendid example of pure Norman architecture; it is the largest and most perfect chapel in any existing Norman keep. It is 55½ ft. long, 31 ft. wide, and 32 ft. in height; at one time it was richly decorated.

In the adjoining *Sword Room*, at the N. (farther) end, is a collection of Spanish blades (Case 58). In Case 52 (opposite), Japanese **\*Sword** (14th cent.), presented to Lord Kitchener. In Case 56 (left), a finely chased rapier (late 16th cent.) and a hunting-knife with interesting engravings. Case 53, in the centre, contains two German executioners'

swords, 'maingauches' or fencing daggers, and examples of the 'cinquedeu' or short sword. In Case 50 is a collection of Stuart souvenir swords. — The *Weapon Room*, formerly the banqueting hall, contains a large number of hafted-weapons, maces, axes, and other weapons of offence, arranged round the room in stands. In the first wall-case (on the left) are the partisans carried by the Tower warders on ceremonial occasions. In the corner, on the right, rude weapons used at the battle of Sedgemoor (1685), a cresset, and a 'catchpole'; in the desk-cases, combined weapons and a 'gunner's quadrant' (16th cent.). In the central glass-case are cross-bows and (at the top) two long bows (16th cent.). By the left wall, figures of an archer and an arquebusier (16th cent.); by the right wall, tilting lances, including the great lance said to have belonged to Charles Brandon, Duke of Suffolk.

We ascend by the staircase at the N.W. corner of the Weapon Room to the third or COUNCIL FLOOR. In the Tudor Room, then the Council Chamber, took place the famous scene between Richard, Duke of Gloucester, and Lord Hastings (comp. Shakespeare's 'Richard III.,' Act iii. Sc. 4), and here Richard II. abdicated (p. 292). The Duke of Orleans, King John of France, and King David of Scotland (p. 292) were probably accommodated in this part of the Tower.

The \*Armouries, the principal departments of which are on this floor, originated in the collection of arms and armour formed by Henry VIII. at Greenwich. During the Civil War the arms were issued for use in the field, and though they were collected again at the Restoration a very large number of them were lost. Though the Tower armoury is inferior to the great Continental collections, the series of armour-clad figures afford a good idea of the development of English armour from the 15th cent. to the time of James II. The earliest type of armour consisted of quilted garments strengthened with scales of leather or iron. Then came chain mail, introduced from the East in the 13th century. Plate armour, first used for the protection of limbs only, gradually developed into complete suits in the reign of Henry V. It should be remembered that the armour used in the tilting-yard was much heavier and more complete than on the field of battle. It was its interference with the mobility of troops rather than the invention of gunpowder that led to the gradual disuse of armour in warfare. The Great War saw an interesting revival of armour in the use of steel helmets, visors, and breastplates as a protection against shrapnel and rifle-bullets.

The first room that we enter on the Council Floor is known as the *Horse Armouries*, and contains a fine \*Series of armoured figures showing the development of armour from the 16th cent. to the reign of Charles I. On the N. wall, painted and gilded 'pavises' or wooden shields; a fine series of gauntlets; and ancient iron swords and daggers. On the E. wall, richly decorated suits, including one worn by George, Earl of Cumberland (d. 1605; Case 12); suits worn by Prince Henry, Charles I., and Charles II. when boys (Case 19); light suit made for James II. at a time when armour was falling into disuse (Case 20). At the end, a mounted figure wearing the gilt armour of Charles I., surrounded by nine small cannon made for Charles II. when a boy. On the W. wall, examples of chain mail. In the centre of the room is a case containing elaborate 16th cent. helmets. — The adjoining room is the *Tudor Room*. In the centre is an equestrian figure wearing \*Armour known as the 'Burgundian Bard,' engraved with the Burgundian cross, the pomegranate of Aragon, and the badge of the Order of the Golden Fleece. In front, a helmet with ram's horns presented to Henry VIII. by the Emperor Maximilian, and a pistol-shield. The next equestrian figure wears a \*Suit made by Conrad Seusenhofer of Augsburg and likewise a present from Maximilian; on the rider's armour are engraved the badges of Henry VIII. and Catherine of Aragon, on the horse-armour scenes from the lives of SS. George and Barbara. The wall-cases on the left contain armour of the

16th cent. (1); helmets of the 15-16th cent., incl. a painted salade (2); morions of the 16th cent. (3); pieces of armour forming part of the suit made for Henry VIII. (4). On a glass-case (9) containing two interesting arquebuses of Henry VIII. is a spiked club known as 'King Henry VIII.'s walking-staff.' At the end of the room is a mounted figure wearing armour made for Henry VIII. which weighs 81 lb., while the weight of the horse-armour is 70 lb. By the last pier on the right is a gigantic suit (16th cent.) for a man about 7 ft. tall. On the end-wall, a series of chanfrons (early 16th cent.).

From the Council Floor we descend by the N.E. staircase to the basement of the Tower, now lighted by electricity and divided into three rooms popularly known as the DUNGEONS. In the old days these were unlighted and could be reached only by the N.E. staircase.

The *Mortar Room* contains old bronze mortars and two Burmese guns. — At the S. end is the *Sub-Crypt* of St. John's Chapel, entered by a doorway erroneously regarded as the cell called 'Little Ease,' where Guy Fawkes was confined, tied by his ankles and wrists to a ring in the floor. Edward I. is said to have imprisoned 600 Jews (men, women, and children) in the sub-crypt. In the *Cannon Room* are old iron and brass guns and a grotesque Lion of St. Mark, taken from a Venetian fort at Corfu. On the right is a well, 40 ft. deep, dating from the 12th century.

Turning to the left, as we quit the White Tower, we pass some old cannon (mostly captured in the French wars) at its N.W. angle, and arrive at the N. end of TOWER GREEN, once the burial-ground of St. Peter's (see below). A brass plate marks the *Site of the Scaffold*, used for the comparatively few executions within the Tower (comp. p. 291). Here suffered Lord Hastings (1483), Anne Boleyn (1536), the Countess of Salisbury (1541), Catherine Howard (1542), Viscountess Rochford (1542), Lady Jane Grey (1554), and Robert Devereux, Earl of Essex (1601). — To the N. is the church of *St. Peter ad Vincula* (shown on application to the warder on duty; closed on Sat. afternoon), built by Henry VIII. as the successor of the original Norman church burned down in 1512. It has a good open timber roof and contains various monuments to Constables of the Tower, and an organ brought from the Chapel Royal in Whitehall (p. 70).

Most of those executed on Tower Hill were buried in the church or the adjoining burial-ground, though in many cases the bodies were removed elsewhere. Within the chapel are buried "the Duke of Somerset and the Duke of Northumberland between Queen Anne and Queen Katharine, all four beheaded"; also Lady Jane Grey and her husband, the Duke of Monmouth, and the three Jacobite lords executed in 1747.

To the W. of the site of the scaffold is the semicircular *Beauchamp Tower*, built by Edward III., but named after Thomas Beauchamp, Earl of Warwick, imprisoned here in 1397. A winding stair ascends to a room on the first floor, the walls of which are covered with inscriptions and carvings by former prisoners, many of which were brought hither from other parts of the Tower. One of the most elaborate, to the right of the fireplace, is by John Dudley, eldest son of the Duke of Northumberland, who, with his father and four brothers, was imprisoned for conspiring in favour of

Lady Jane Grey. In two places (near the third recess and near the window) appears the word 'Jane,' probably not inscribed by Lady Jane Grey. — Adjoining this tower, on the S., is the *Yeoman Gaoler's House*, in which Lady Jane Grey was imprisoned; from its windows she beheld the headless body of her husband, Lord Guildford Dudley, being brought back from Tower Hill, on the morning of her own execution. — On the S. side of Tower Green stands the unpretentious Tudor *King's House* (no adm.), the residence of the Governor, incorporating the Bell Tower (p. 293). It was in the council chamber of this house that Guy Fawkes and his accomplices were examined in 1605. Adjacent is the *Bloody Tower* (14th or 15th cent.), known as the Garden Tower until about 1600; the origin of its present name is uncertain. On entering it we observe the windlass by which the portcullis was worked. The room on the left was the prison of many noted men, including Sir Thomas Overbury, Archbp. Cranmer, Raleigh, Archbp. Laud, and Judge Jeffreys, who died here of delirium tremens in 1689. The small room at the foot of the stairs is supposed to have been the first burial-place of the Little Princes (comp. p. 100). The winding staircase ascends to the room in which they are said to have been smothered by Sir Walter Tyrrell at the instigation of Richard III. From the passage outside this room we emerge on *Raleigh's Walk*, between the Bloody Tower and the King's House, where Sir Walter Raleigh was permitted to take the air and even to converse with people passing in the Outer Ward below.

We now descend the steps, and between the modern *Guard House* and the Bloody Tower find the entrance to *Wakefield Tower*, which since 1856 has contained the Crown Jewels. The room in which the latter are shown had an oratory in the E. window-recess, and tradition has it that Henry VI. was murdered while at his devotions there. The ceiling of the room is a modern copy of the original.

The Wakefield Tower is the oldest of the smaller towers, dating from the reigns of William Rufus (in its lowest part), Stephen, and Henry III. It was at one time called Record Tower, as the public records were kept here from 1360, and at another time the Hall Tower, because it adjoined the great hall of the palace (p. 293). Its present name is probably derived from the prisoners confined here after the battle of Wakefield (1460). It was again overcrowded after the Jacobite rebellion of 1745.

**REGALIA.** Nearly all the ancient regalia, or crown jewels, were dispersed during the Commonwealth, and in consequence the present regalia date mostly from the Restoration. They are shown in a large central case, protected by an iron screen and lighted by electricity. The chief objects are the following.

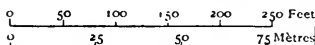
The *Imperial State Crown*, with four arches, made for Queen Victoria's coronation in 1838 and altered for Edward VII. It contains 2927 diamonds, 297 pearls, and

many other precious stones, including the large uncut ruby given to the Black Prince by Pedro the Cruel in 1367 and worn by Henry V. at the battle of Agincourt, and the smaller of the 'Stars of Africa' (309 $\frac{3}{8}$  carats), cut from the 'Cullinan' diamond. — The *Imperial State Crown*, with eight arches, worn by King George V. at the Delhi Durbar in 1911, containing an emerald of 34 carats, 6170 diamonds, and many other jewels. — *St. Edward's Crown*, made for the coronation of Charles II. — The *Queen Consort's Crown* and *Circlet* of diamonds and pearls, both made for Mary of Modena, wife of James II. — The *Prince of Wales's Coronet*, with one arch, unjewelled. — The *King's* and *Queen's Orbs*, made for Charles II. and Mary II. respectively. — *St. Edward's Staff*, 4 ft. 7 in. long, surmounted by an orb supposed to contain a piece of the True Cross. — The *King's Sceptre*, with the cross, containing the larger of the 'Stars of Africa' (516 $\frac{1}{2}$  carats), the largest cut diamond in the world. — The *Queen's Sceptre* with the cross, made for Mary of Modena. — The *Sceptre with the Dove*, borne in the left hand of the sovereign at the coronation. — The *Queen's Ivory Rod*, with the dove in white onyx. — A pair of gold *St. George's Spurs*. — A pair of enamelled *Bracelets* made for Charles II. — The *Anointing Spoon*, of the late 12th cent. (bowl restored), and the *Ampulla*, in the shape of an eagle, which holds the oil for anointing the sovereign and dates probably from the time of Henry IV. (pedestal added under Charles II.), are the only objects which escaped the Commonwealth. — *Queen Elizabeth's Salt* (1572-73), the *Salt of State* in the form of a tower (middle of 17th cent.), and eleven *St. George's Salts* made for the coronation banquet of Charles II. — Large silver-gilt *Wine Fountain*, presented to Charles II. by the borough of Plymouth. — Two large German *Tankards* (17th cent.). — Baptismal *Font* and *Basin* made for Charles II. in 1660-61. — Sacramental *Flagon* and *Altar Dish* made for William and Mary. — Large plain *Alms Dish*, made in 1660-61, but with cipher of William and Mary, used at the distribution of Maundy money (p. 77). — *Maces* of the sergeants-at-arms, borne before the sovereign. — *State Sword* used at the coronation of Edward VII. — Model of the *Koh-i-Noor* (106 $\frac{1}{8}$  carats), the famous diamond that formerly belonged to Ranjit Singh, Rajah of Lahore, and is now at Windsor Castle.

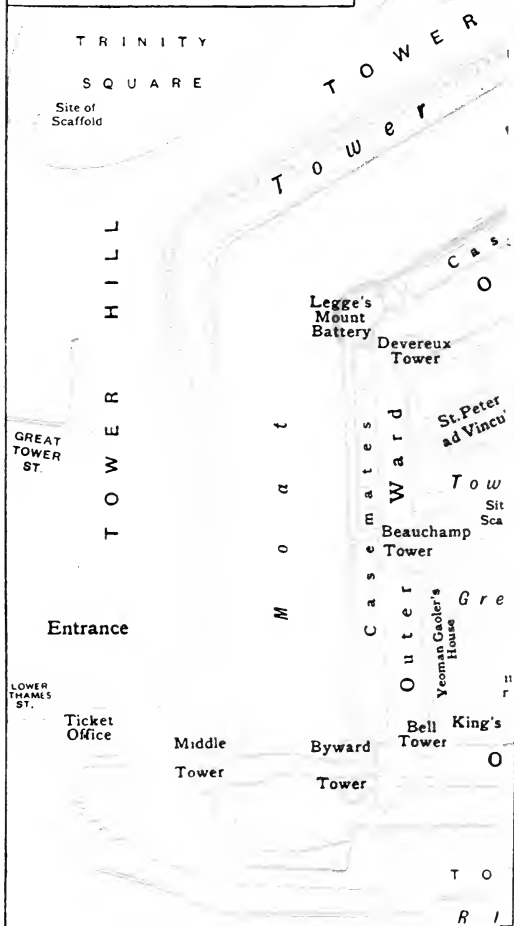
The side-cases contain *Maces* of various dates, fifteen state *Trumpets* of silver, the *Curtana* or pointless *Sword of Mercy*, the two *Swords of Justice*, the *State Sword* used at the opening of Parliament, and the insignia of the various *Orders of Knighthood*. Comp. 'The Jewel House,' by George Younghusband (1920).

We return along the Outer Ward, beneath the Bloody Tower, to the exit. — The *Tower Wharf*, between the Tower and the river, with more old cannon, affords a good view of the river and its shipping. Beyond the Traitors' Gate (p. 293) is the *Cradle Tower* (rebuilt), which derived its name from a

# THE TOWER



Close shading shows principal ancient buildings







hoist by which boats were raised to the level of the gateway: this was the water-gate used by the royal family. — A walk through the public *Tower Gardens* on the N. and W. sides of the Tower, outside the moat, is interesting also.

**Trinity House** (Pl. B 58, IV), on the N. side of Trinity Square, was erected in 1793–95 from the designs of *Samuel Wyatt* for the 'Guild, Fraternity, or Brotherhood of the most Glorious and Undivided Trinity,' the first charter of which was granted by Henry VIII. in 1514, largely at the instance of Sir Thomas Spert. The corporation consists of a Master (at present the Duke of Connaught), a Deputy Master, Wardens, Assistants, and Elder Brethren, twenty-two in all, besides a large number of Younger Brethren, and its object is the safety of navigation, more especially the control of sea-marks and the licensing of pilots, and the relief of poor mariners. The building (for adm. apply to the secretary) contains a collection of models of ancient and modern lighthouses, lightships, and buoys, and of old men-of-war; naval relics and curiosities; busts of famous admirals; a large painting of the members of the board in 1794, by Gainsborough Dupont; portraits of royalties and former masters (by Kneller, Van Dyck, Reynolds, Watts, Herkomer, and others); and a library of books on navigation.

Adjoining Trinity House are the vast new offices of the *Port of London Authority* (comp. p. 303), now approaching completion, with a lofty tower.

On Tower Hill, to the N.E. of the Tower, is the **Royal Mint** (Pl. B 58, IV), built in 1810–12 from the designs of *Sir Robert Smirke* but since then considerably extended. It succeeds the old Navy Victualling Office, which was built soon after 1562 on the site of the Cistercian abbey of St. Mary of Graces, founded by Edward III. in 1350 and said to have been called Eastminster, as rivalling in importance the Benedictine Westminster (p. 91). In the Mint are struck the gold, silver, and bronze coins current in the United Kingdom, as well as coinages for various colonies, naval and military medals and decorations, the Great Seals of the kingdom, the seals of the government offices, etc. The Mint is controlled by the Deputy Master, for since 1870 the old office of Master of the Mint, held by Sir Isaac Newton in 1699–1727 and by Sir John Herschel in 1850–55, has been merged in the dignity of Chancellor of the Exchequer.

Coins have been struck in London probably from Roman times. Under the early Norman kings there were also about seventy provincial mints, but the twelve that survived to the reign of Edward III. were consolidated by that monarch, placed under the direction of the mint in the Tower of London (p. 293), and eventually suppressed. — The Royal Mint has branches at Ottawa in Canada and at Sydney, Melbourne, and Perth in Australia; and there are mints at Calcutta and Bombay.



hoist by which boats were raised to the level of the gateway: this was the water-gate used by the royal family. — A walk through the public *Tower Gardens* on the N. and W. sides of the Tower, outside the moat, is interesting also.

**Trinity House** (Pl. B 58, IV), on the N. side of Trinity Square, was erected in 1793–95 from the designs of *Samuel Wyatt* for the ‘Guild, Fraternity, or Brotherhood of the most Glorious and Undivided Trinity,’ the first charter of which was granted by Henry VIII. in 1514, largely at the instance of Sir Thomas Spert. The corporation consists of a Master (at present the Duke of Connaught), a Deputy Master, Wardens, Assistants, and Elder Brethren, twenty-two in all, besides a large number of Younger Brethren, and its object is the safety of navigation, more especially the control of sea-marks and the licensing of pilots, and the relief of poor mariners. The building (for adm. apply to the secretary) contains a collection of models of ancient and modern lighthouses, lightships, and buoys, and of old men-of-war; naval relics and curiosities; busts of famous admirals; a large painting of the members of the board in 1794, by Gainsborough Dupont; portraits of royalties and former masters (by Kneller, Van Dyck, Reynolds, Watts, Herkomer, and others); and a library of books on navigation.

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Permission to visit the Mint is granted, on previous written application, by the Deputy Master. Visitors are shown the interesting processes of melting and rolling the metal, cutting and annealing the blanks, and striking and weighing the coins. The presses can stamp coins at the rate of about 100 per minute; 1,000,000 coins (to be increased to 1,500,000) can be struck in a day. The machines for weighing the gold and silver coins are exceedingly ingenious. — The interesting and conveniently arranged *Museum of Coins* comprises a representative series of British and Colonial coins from Roman times downward; specimens of Maundy money (p. 77) and other special coinages; naval, military, and commemorative medals, etc. Here are shown also the punches and matrices for the Great Seals, and impressions of the Great Seals from the reign of King Offa of Mercia (d. 796) to the present day.

The **\*Tower Bridge** (Pl. B 58, IV) spans the Thames immediately below the Tower, and in the opinion of many its size unduly dwarfs that historic pile. "Curiously unbeautiful, yet appropriately designed for its purpose and its propinquity to the ancient fortress that once was London's defence, this 'Gateway of the City' is strangely impressive, especially at dusk or dawn" (M. C. Salaman). The bridge, about 800 ft. long between the abutment towers, was designed by *Sir Horace Jones* and *Sir John Wolfe Barry*, and was built in 1886-94 at a cost of £800,000 (including the approaches, £1,500,000). It has three horizontal spans. The lateral spans are suspension bridges, each 270 ft. long, hung on huge chains passing from portal towers on the banks of the river to two lofty square Gothic towers, 200 ft. apart, which rise from massive piers in the stream. These tall towers, the most conspicuous parts of the design, are connected with each other near the top by lattice-work foot-bridges (reached by staircases and lifts within the towers, but now closed), stretching like the lintel of a gateway 112 ft. above the carriage-way forming the central span. This carriage-way is formed of two bascules or drawbridges, 29½ ft. above high-water, each weighing about 1000 tons and raised in 1½ min. by hydraulic machinery to permit the passage of vessels through the bridge.

St. Katherine's Docks (p. 304) adjoin the N. approach to the Tower Bridge, and London Docks (p. 304) are a little lower down the river.

### 34. THE EAST END AND THE DOCKS.

From Fenchurch St. Station (Pl. B 53, 57, IV) trains run every  $\frac{1}{2}$  hr. viâ *Leman St.* (for St. Katherine's Docks), *Shadwell*, *Stepney*, *Limehouse*, *West India Dock*, *Millwall Junction*, and *Poplar* (for the East India Docks), to ( $3\frac{1}{2}$  m.) *Blackwall* (fares 7d., 5 $\frac{1}{2}$ d., 3 $\frac{1}{2}$ d.); with connection at Millwall Junction for *South Dock*, *Millwall Dock*, and ( $4\frac{1}{2}$  m.) *North Greenwich* ( $1/0\frac{1}{2}$ , 9d., 6d.). — The East London Railway (Appx., p. 18) affords access to *Shadwell* (for London Docks), *Wapping*, *Rotherhithe*, and *Surrey Docks* (for the Surrey Commercial Docks). — From Fenchurch St. Station trains ply about four times an hour viâ *Stepney*, *Burdett Road*, *Bromley*, and *Canning Town*, to the Victoria and Albert Docks, where there are six stations: *Tidal Basin*, *Custom House* (for the offices of the Victoria Dock), *Connaught Road*, *Central* (for the offices of the Albert Dock), *Manor Way*, and ( $8\frac{1}{2}$  m.) *Gallions* ( $1/5\frac{1}{2}$ ,  $1/0\frac{1}{2}$ , 9d.). At the Central Station there is a buffet and at Gallions a small hotel. Less frequent trains from Liverpool St. Station (p. 281), viâ *Bethnal Green* and *Stratford*, join this route at Canning Town. — Trains to Tilbury, see p. 480.

OMNIBUSES Nos. 5, 15, and 23, and TRAMWAYS Nos. 65 and 67, running along Commercial Road East, pass near the West India and the East India Docks; and Omnibus No. 47 and Tramway No. 70 pass near the Surrey Commercial Docks (comp. the Appx.).

Extending to the E. of the City, between Bethnal Green and the Thames, is the densely populated borough of STEPNEY (pop. 279,804), comprising Mile End on the N., Stepney (in the narrower sense) about the middle, and St. George in the East, Wapping, Shadwell, Ratcliff, and Limehouse succeeding each other from W. to E. along the river. It is a region of poor streets, inhabited largely by a 'marine' population; but the common belief that every British subject born at sea belongs to Stepney parish is quite unfounded. Its main thoroughfare is the long and busy **Commercial Road East** (Pl. B 57-69), which diverges from Whitechapel High St. (p. 284) a little to the E. of Aldgate East Station (Appx., p. 12) and runs E.S.E., viâ ( $1\frac{1}{2}$  m.) *Stepney Station* (Pl. B 69), to ( $1\frac{3}{4}$  m.) Limehouse. The huge warehouse near the W. end of this street, above the railway goods depot on the right, is used by the Port of London Authority (p. 303), chiefly for the storage of tea. About  $\frac{1}{4}$  m. to the N. of Stepney Station, viâ Belgrave St. (continued by High St. and White Horse Lane to Mile End Road, p. 285), is \**Stepney Church* (Pl. B 69; *St. Dunstan's*; closed on Fri.), mostly 15th cent., with the tombs of Sir Thomas Spert (p. 299) and Sir Henry Colet, a Saxon rood, and other interesting details. In the wall of the S. aisle is a stone with an inscription (1663) stating it to have been brought from Carthage.

At Nos. 18-26 Stepney Causeway (Pl. B 65), a turning off Commercial Road to the W. of the station, are **Dr. Barnardo's Homes**, an institution of world-wide fame, supported by public subscriptions and maintaining an average of about 7500 orphan and destitute boys and girls. Besides the *Boys' Industrial Home* and *Her Majesty's Hospital and Crèche* at Stepney Causeway (open 2.30 to 5 p.m. daily, except Sat. Sun., and holidays), there are over 150 separate households and branches in London, the Provinces, Ireland, the Channel Isles, and Canada. The Institution never rejects a destitute child, and within the last 54 years

has rescued over 90,000 children. Many of them are sent as emigrants to Canada, where 95 per cent are reported to turn out well. It is known that 10,715 Barnardo boys served their country in the army, navy, and mercantile marine during the War; their *Watts Naval School* (at Elmham, Norfolk) trains for the navy, while the *Russell-Cotes Nautical School* (at Parkstone, Dorset) trains for the merchant service.

The region between Commercial Road and the docks on the river (p. 303) is traversed by two roughly parallel streets, running E. and W.: *Cable Street* (Pl. B 61,65), prolonging Royal Mint St., and *St. George Street* (Pl. B 62), the continuation of East Smithfield which skirts the S. side of the Royal Mint (p. 299). *St. George St.*, continued by *Shadwell High St.*, was once notorious as *Ratcliff Highway*, a lawless region abounding in drinking-dens for sailors. At No. 221 is Hamlyn's depot for wild animals. In Cannon Street Road (arm to the right) is *St. George-in-the-East* (Pl. B 62), another fine church by Hawksmoor (comp. p. 282). At 26 Wellclose Square (Pl. B 62), to the N. of this street, Thomas Day, author of 'Sandford and Merton,' was born in 1748. Close by, in Princes Square, is the *Swedish Church* (disused), in which the body of Emanuel Swedenborg (1688-1772) rested until it was removed to Sweden in 1908. — *Shadwell Fish Market* (Pl. B 66), on the river, is to be converted into a public park as part of the national memorial to Edward VII. (comp. p. 117).

In Horseferry Branch Road, just to the E. of Stepney station, begins the N. approach to *Rotherhithe Tunnel* (Pl. B 66; opened in 1908), a passage for vehicles and foot-passengers, which passes beneath the Thames near Shadwell Market and debouches in Neptune St. in Rotherhithe (p. 315). Including the approaches, the tunnel is 1½ m. long, but only 510 yds. are beneath the river.

To the E. of Horseferry Branch Road is the *Regent's Canal Dock* (Pl. B 69), or *Linehouse Basin*, the starting-point of the REGENT'S CANAL (8½ m. long), constructed by Nash in 1812-20, which describes a wide curve through the N. of London (comp. the Plan), passing through two tunnels, and at Paddington joins the Paddington branch of the Grand Junction Canal, which places it in connection with a wide net of inland navigation.

At the Limehouse end of Commercial Road East, on the right, stands the church of *St. Anne* (Pl. B 73), with its tall tower, built by Hawksmoor in 1730 (comp. p. 282). A little farther on is the *Sailors' Palace*, a benevolent institution and hostel for sailors (1903), with the *Edward VII. Nautical School*. From this point East India Dock Road continues the main thoroughfare to the E., through POPLAR, to the East India Docks (p. 305), while Burdett Road (tramway and omnibuses) diverges to the N., for Mile End Road and Victoria Park (p. 286), and West India Dock Road to the S.E., for the West India Docks (p. 305) and the railway station of that name. *Limehouse Causeway* and *Penny Fields*, leading to the W. and E. off West India Dock Road, form the Chinese and Oriental quarter of London. In Poplar are included also Blackwall and the Isle of Dogs (p. 305) to the S.

On June 13th, 1917, a bomb fell on the London County Council School in Upper North Street, Poplar, killing 16 children and wounding 31. A monument has been erected in the recreation ground in front of *St. Matthias's*, a church which has oaken pillars, said to be relics of the Armada. — Farther to the E. in East India Dock Road is the *Poplar Hospital for Accidents*, founded in 1855, with over 100 beds. Between 50,000 and 60,000 casualties are treated here annually.

Close by begins the N. approach to **Blackwall Tunnel**, opened in 1897, a passage for carriages and pedestrians, passing below the Thames to Blackwall Lane in East Greenwich. Thence a tramway (No. 58) runs to Victoria Station. The tunnel proper is 1490 yds. long (of which 407 yds. are beneath the river) but, including the approaches, the total length of the passage is 2070 yds.

For the Thames below this point, comp. Rte. 54.

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The life and activity of the East End centre in the **\*Docks**, with all the manifold industries that spring up around a great seaport. London's position as a great entrepôt of trade, through which pours an unceasing and colossal stream of wares of every kind, invests its docks with a variety and interest unequalled elsewhere. No one can view without interest the spacious basins crowded with shipping of every flag discharging cargoes from every region between the poles and equator, the huge warehouses for the storage of goods, the apparatus and machinery adapted for every need, or the constant skilled activity that prevails. A long day's visit to the docks is fatiguing; but a visit should be paid at least to London Docks. Luncheon, if required, should be brought; the eating-houses and taverns near the docks are not adapted for the ordinary visitor.

**ADMISSION.** The docks and warehouses are open as a general rule only to those who have business to transact there. Permits are issued to others at the discretion of the Dock & Warehouse Manager, to whom application should be made in writing at the offices of the Port of London Authority, 109 Leadenhall St., E.C.

The **PORT OF LONDON** extends for a distance of 70 m. on the Thames. Its landward limit is a point 265 yds. below Teddington Lock (p. 474), and the seaward limit is a line drawn from Havengore Creek (in Essex) to Warden Point (in Kent). Above London Bridge the river is principally a navigation for barges and other craft of light draught, although a few specially constructed steamers of 1200 tons proceed as far as Wandsworth. For sea-going ships generally the port begins below London Bridge (at the Pool, p. 288), and all the docks are within 10 m. of that point, except Tilbury Docks, which are 26 m. down the river. The only docks on the S. side of the river are the Surrey Commercial Docks.

The Port of London has passed through the same phases as other great economic and social interests of the metropolis. The various docks, wharves, and quays were established by private enterprise and were long administered as private concerns, under little public control and without mutual consideration. In 1909 the joint-stock companies owning the principal docks were bought out by Government for £22,000,000 and the entire port was placed under the *Port of London Authority*, which

has 10 appointed members, 18 elected by the payers of port-dues, owners of river-craft, and wharfingers, and an elected chairman. The powers of the Watermen's Company and of the Thames Conservancy Board as regards the Lower Thames were likewise taken over by the Authority. The dock-estate of the Authority is 2993 acres, of which 730 are water, with 33 m. of quays. The wharves and jetties on the river-banks still remain private property; they are estimated to have 15 m. of quayage. A very extensive scheme of improvement is now under way. Comp. 'History of the Port of London,' by Sir J. G. Broodbank (1921).

Apart from the prodigious coastwise trade, London imported and exported in 1919 goods to the value of £820,000,000, i.e. about one-third of the total for the United Kingdom. The tonnage of shipping that entered and left the port with cargo was 26,335,191; but this is still considerably short of the pre-war figure. About 63% of this tonnage used the docks, the remainder being accommodated in the river. The principal cargoes are grain, timber, wool, meat, tobacco, sugar, tea, wines, and spirits.

**St. Katherine's Docks** (Pl. B 58, IV), immediately below the Tower Bridge (p. 300), were constructed by *Telford* in 1825-28 on the site of St. Katherine's Hospital (comp. p. 175) and cover an area of 23½ acres. They admit vessels of 20 ft. draught. The shell warehouse here is especially interesting (mother-of-pearl and foreign marine shells; also tortoise-shell), but many other valuable articles are shown: indigo, perfumes, tea, marble, etc. — Many passenger-steamers to and from the Continent berth at the adjacent *Irongate* and *St. Katherine's Wharves*.

**London Docks** (Pl. B 62), to the E., opened in 1805 and enlarged in 1858, have an area of 100½ acres and an available depth of 24 to 26 ft. The ferro-concrete jetty (782 ft. long) in the W. Dock, with double story transit-sheds, and the double-decked ferro-concrete shed on the N. quay are recent improvements. A great variety of valuable wares is shown in the warehouses, the most interesting points being perhaps the ivory floor (fine display of tusks), the stores for spices, gums, quicksilver, and indiarubber, and the extensive wine-vaults, containing port, sherry, and madeira. The gangways in these vaults are said to measure over 28 m. in aggregate length. The curious fungi on the roof should be noticed. In No. 2 Warehouse is the *Docks Museum*, a quaint little collection of samples of the wares entering the docks and of curiosities and antiquities connected with the docks.

To the S. of London Docks is the riverside district of **WAPPING**, where Judge Jeffreys was arrested in 1688 in the disguise of a sailor. The 'Wapping Old Stairs' of the ballad still exist (now seldom used) near the entrance to Wapping Basin; and beside the Tunnel Pier is the site of *Execution Dock*, where Captain Kidd (d. 1701) and other notorious pirates were hanged. From *Wapping Station* (Pl. B 62, 63) the *Thames Tunnel* passes under the river to Rotherhithe (p. 315), on the S. bank. This tunnel, 1300 ft. long, was constructed for foot-passengers by Sir Isambard Brunel in 1825-43, but since 1865, when it was purchased by the East London Railway Company, it has been used as a railway tunnel (comp. Appx., p. 18).

On the S. side of the river are the **Surrey Commercial Docks** (Pl. B 67, 71), 380 acres in area (167½ acres of water), in which immense quantities of timber, grain, and Canadian



produce (cheese, bacon, etc.) are landed. Much of the timber is kept in huge timber ponds, while extensive refrigerating stores are provided for more perishable goods. These docks, dating from 1807, incorporate the old Greenland Dock, used by the Greenland whalers two centuries ago, but the old name is now given to a new dock constructed in 1904. The *Grand Surrey Canal*, issuing from this dock on the S., extends only to Camberwell and Peckham.

The **West India Docks**, opened in 1802, have three main basins (Import Dock, Export Dock, and South Dock) with an aggregate area of 232 acres. The chief articles handled here are rum, sugar, hops, grain, timber, and frozen meat. About 40,000 puncheons of rum are here stored in vaults lighted exclusively by reflected light, all lamps or candles being rigorously excluded for fear of fire. — To the S. of these docks extends the *Isle of Dogs*, a blunt peninsula formed by a loop of the Thames, with *Millwall* on its W. side and *Cubitt Town* on its E. side. At **Millwall Dock** (231½ acres; 35½ acres water), dating from 1864, about two-fifths of the grain imported into London is discharged, and the elaborate apparatus for dealing with it is interesting.

At the S. end of the Isle of Dogs is the railway station of *North Greenwich*, whence **Greenwich Tunnel**, a subway for foot-passengers, opened in 1902, passes under the Thames to Greenwich (p. 442). Beside the station are the *Island Gardens*.

At Blackwall (p. 301), ½ m. below the W. India Docks, are the **East India Docks** (68½ acres), comprising two main basins, opened in 1806. This dock system has recently been much improved and developed and now admits liners of 8000 tons. — On a much more extensive scale are the **Royal Victoria and Albert Docks**, lower down, which extend over a distance of nearly 3 m. These fine docks, opened in 1885 and 1880 respectively, have been extended by the opening on July 8th, 1921, of the King George V. Dock of 64 acres (to the S. of the Royal Albert Dock), which will admit the largest ships afloat. The area of the docks is now 1100 acres (252 acres water). Tobacco, grain, frozen meat, wool, and flour are the chief imports here. The tobacco warehouses at the Victoria Dock, the only bonded warehouses for tobacco in London, accommodate from 15,000 to 20,000 tons; vast granaries and two flour-mills deal with the cargoes of grain; and there is cold storage accommodation for 1,358,000 frozen carcasses. The steamers of many of the chief companies berth in these docks, including the P. & O. and the White Star. — The *Royal Albert Dock Hospital*, near Connaught Road Station (p. 301), with the *London School of Tropical Medicine* (founded 1899; comp. p. 148), is a branch of the Seamen's Hospital at Greenwich (p. 443).

From near the railway station of *North Woolwich*, to the S. of the Albert Dock, **Woolwich Tunnel**, a subway for foot-passengers, leads beneath the Thames to Woolwich (p. 445). The subway, consisting of

an iron tube 327 yds. long and 11 ft. in diameter, was opened in 1912 to supplement the *Free Ferry* (still used by vehicles), which is liable to be suspended by fogs.

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**Tilbury Docks**, which conclude the series, lie considerably farther down the river, 26 m. below London Bridge by water and  $21\frac{1}{2}$  m. by rail from Fenchurch St. Station (see p. 480).

### III. THE SURREY SIDE.

LONDON to the S. of the Thames, the 'Surrey Side,' in which are the important railway stations of London Bridge and Waterloo, has little to offer the pleasure tourist. Opposite the City lies *Southwark*, with its Cathedral and historical associations, and opposite Westminster lies *Lambeth*, with the Archbishop's Palace and the new County Hall; but the whole area abutting on the river, from *Battersea* (W. of Lambeth) to *Bermondsey*, *Rotherhithe*, and *Deptford* (E. of Southwark), is a busy commercial and manufacturing region, unattractive and often squalid, with many mean streets. Farther to the S. stretches a populous residential district, whence crowds of workers pour every morning to the business quarters of the metropolis; the modest and monotonous rows of dwellings of *Peckham*, *Camberwell*, and *Brixton* give place, as we approach the Surrey hills, to the pleasanter and opener suburbs of *Dulwich*, *Sydenham*, *Norwood*, *Streatham*, etc., with their comfortable villas amid pleasant gardens.

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#### 35. SOUTHWARK.

##### **Camberwell. Bermondsey. Rotherhithe.**

**STATIONS.** On the N. bank of the Thames: *Blackfriars* and *Monument*, on the District Railway (Appx., p. 13). On the S. side: *London Bridge*, *Borough*, and *Elephant and Castle*, on the City and South London Tube (Appx., p. 16); *Elephant and Castle*, on the Bakerloo Tube (Appx., p. 14). *London Bridge Terminus*, see p. 5.

**TRAMWAYS** from the Embankment and the S. (Appx., pp. 7-11). — **OMNIBUSES** (Appx.) Nos. 4, 45, 63, and 76 cross Blackfriars Bridge; No. 20 crosses Southwark Bridge; Nos. 7A, 10, 10A, 13, 17, etc., cross London Bridge.

Those who approach Southwark from the City, or those whose distaste for a walk through squalid and narrow streets is not outweighed by their interest in historical associations, may reach St. Saviour's direct via London Bridge.

**Southwark** (Pl. B 51, 55), stretching along the S. bank of the Thames from Blackfriars Bridge to London Bridge, is one of the oldest parts of London. It was the site of a Roman settlement, and in the middle ages it was a borough of some importance owing to its position on the highroad from London to the S. and the Continent. For 600 years it has returned two members to Parliament, and it is still known as the 'Borough' par excellence. Since 1531 Southwark has been included in the City of London as the Ward of Bridge Without, but it elects neither alderman nor councillors, being represented in the common council by the senior alderman of

the time. St. Saviour's Church apart, very few old buildings have survived; little more than the names of a few streets and courts remain to remind us of the inns and hostels of Chaucer's time (pp. 312, 313), the theatres and pleasure-haunts of Bankside that flourished in the 16th and 17th centuries, and the prisons, hardly less numerous than the inns, that lingered until the 19th century. Southwark is now an industrial quarter and a centre of the hop trade. The parliamentary borough, which includes Bermondsey and Rotherhithe, had a population of 184,388 in 1921.

From the West End the most direct approach to Southwark is viâ *Blackfriars Bridge* (Pl. B 46, III; p. 239), the line of which is continued S. to St. George's Circus (p. 319) by the modern thoroughfare of *Blackfriars Road*. A subway on the left, 100 yds. from the bridge, leads under Blackfriars Goods Station direct to Bankside (see below). A little farther on *Stamford Street* diverges to the right (W.) for Waterloo Station (p. 319), and *Southwark Street* to the left for the Borough High St. and St. Saviour's (p. 310). John Rennie (1761-1821; p. 237) died at 18 Stamford St. (tablet); and John Leech (1817-64), the artist, was born at 28 Bennett St., the first turning on the right from Stamford Street.

*Christ Church* (Pl. B 46), a modern church with a Byzantine interior, in Blackfriars Road, occupies the site of the manor-house of Robert de Paris (temp. Richard II.). The manor, being a 'liberty,' like the adjoining Bankside quarter, was outside the jurisdiction of the City Corporation, and soon became the haunt of lawless elements. As *Paris Garden*, it was in the 16-17th cent. one of the amusement centres of London, patronized by gay society and even by the court. Here stood also the *Swan Theatre* (1595-1633), leased by Henslowe and Alleyn (p. 447), and two or more bear-gardens.

The subway mentioned above, or Holland St. (with its quaint old almshouses), the first turning on the left in Southwark St., leads to **Bankside** (Pl. B 50, IV), which skirts the river almost to Cannon St. railway bridge. Now occupied entirely by wharves and factories, this district is of great interest as the site of the early theatres where Elizabethan drama first saw the light and Shakespeare's genius found expression. Here, too, in the Liberty of the Clink (p. 309), were the 'stews,' largely inhabited by Dutch or Flemish women, and numerous bear-gardens, used also for prize-fights.

"After dinner, with my wife and Mercer to the Bear Garden, where . . . I saw some good sport of the bull's tossing of the dogs, one into the very boxes. But it is a rude and nasty pleasure" (Pepys's Diary, Aug. 14th, 1666).

Bankside commands a view of St. Paul's, especially fine at sunset; an inscription at the beginning of the street, on the left, marks the site of a house whence Wren used to watch the building of his cathedral. The adjoining Falcon Dock

preserves the name of the *Falcon Tavern*, frequented, according to erroneous tradition, by Shakespeare and his fellows. *Bear Gardens*, on the right, near Southwark Bridge (p. 287), marks the site of several bear-pits and of the *Hope Theatre*, a bear-garden with a movable stage, opened by Henslowe in 1613 and pulled down in 1656. The *Rose Theatre*, opened by Henslowe in 1592, stood at the N. end of Rose Alley, the next turning, which leads into *Park Street*, the Maid Lane of Shakespeare's day. A tablet on the wall of Barclay and Perkins's Brewery (on the right; see below), in Park St., purports to mark the site of the famous *Globe Theatre*, erected by the Burbages in 1598 (comp. p. 282), which most authorities are now agreed stood on the S. side of Maid Lane. Here Shakespeare acted for many years and here fifteen of his plays were produced. The theatre, burned down in 1613, was a small but lofty thatched building, octagonal without and circular ("this wooden O") within. The second Globe Theatre was demolished in 1644. Peele, Beaumont, John Fletcher, Edmund Shakespeare, Massinger, and Greene are among the other well-known names connected with the Bankside theatres. Oliver Goldsmith set up as a doctor in Zoar St., a turning off Sumner Street.

*Barclay and Perkins's Brewery* (Pl. B 50, IV), in Park St., may be visited on application being made to the secretary (previous notice necessary for Sat. afternoon; gratuity optional). The large brewery covers an area of about 8 acres, and normally 20 million gallons of beer are brewed here annually. An artesian well on the premises supplies the water. The brewery dates back for probably over 300 years. On the death of Henry Thrale (p. 322), a former owner, in 1781 it was bought by Robert Barclay, who took John Perkins (Mr. Thrale's manager) into partnership; since that date the firm has always included a Barclay and a Perkins. At the sale, Dr. Johnson, as an executor, uttered the well-known words: "We are not here to sell a parcel of boilers and vats, but the potentiality of growing rich beyond the dreams of avarice." Johnson's chair is still shown at the brewery.

We now follow Bankend towards the river, then turn to the right into *Clink Street*, passing under Cannon St. railway bridge (p. 287). Clink St., a narrow 'cañon' between huge warehouses, leads to St. Saviour's, passing the site of *Winchester House*, built in 1107 by Wm. Giffard (p. 310), the town residence of the bishops of Winchester down to 1626 (comp. pp. 119, 155). This palace was burned down in 1814.

The palace was wrecked by Wyatt's rebels in 1554, when Gardiner was bishop; and during the Commonwealth it was used as a prison for Sir Kenelm Digby and other Royalists. Portions of the old palace still to be seen include a window built into the archway leading to *Stone Street*, an old Roman road on the right.—Clink St. recalls the manor or park of 70 acres attached to Winchester House and known as the 'Liberty of the Clink,' where a pleasure-quarters sprang up outside the jurisdiction of the city (comp. p. 308). The *Clink Prison* was used by the bishops as a place of detention for heretics. John Bradford and John Hooper (p. 311) were imprisoned here; also Philip Massinger (p. 312) and Wm. Houghton (1600), the dramatists. 'In the clink' survives as a slang expression for imprisonment.

**\*Southwark Cathedral** or **ST. SAVIOUR'S CHURCH** (Pl. B 54, IV), the seat of a bishop since 1905, lies in the Borough High St., at the S. end of London Bridge. Often rebuilt and repaired, it is the finest Gothic building in London after Westminster Abbey, and it is now the sole survival of mediæval Southwark. The main entrance is in the S.W. corner of the nave; there is another entrance in the S. transept. The chief services on Sun. are at 11 and 6.30; on week-days at 5 p.m.

**HISTORY.** According to the legend, a nunnery was founded on this site by a ferryman's daughter called Mary, whence is derived the former title of the church, St. Mary Overy, which is explained as 'St. Mary of the Ferry' or 'St. Mary over the Rie' (water). In 852-862 this nunnery was changed by St. Swithin, Bp. of Winchester, into a house for canons regular of the Augustinian order. In 1106 a new church was erected by Wm. de Pont de l'Arche, Wm. Dauncy, and Wm. Giffard, Bp. of Winchester, of which few traces have survived. The choir and lady chapel were built by Peter de Rupibus in 1207; the transepts are E.E., remodelled in the 15th century. The nave, which had collapsed about 1838 and been replaced by a temporary erection, was entirely rebuilt by Blomfield in 1890-96. Over the crossing rises a noble 16th cent. tower, 35 ft. square and 150 ft. high, adorned with pinnacles at the corners. At the Reformation the church became the parish church, and its name was changed from St. Mary Overy to St. Saviour's, the title of the Abbey of Bermondsey (p. 315).

**Interior** (open all day). **NAVE.** All the stained glass in the church is modern. The great W. window, representing Christ as Creator of the World, is by Henry Holiday. In the S.W. corner of the nave is a portion of the E.E. arcading; in the N.W. corner are a recess, once a seat or a tomb, and the canons' doorway, both Norman relics. The windows in the N. aisle (W. to E.) are memorials to *Oliver Goldsmith* (1728-74; p. 309); *Dr. Johnson* (1709-84; p. 309); *Henry Sacheverell*, chaplain of St. Saviour's in 1705-9; *Alexander Cruden* (1701-70), author of the 'Concordance,' who was buried in Southwark; *John Bunyan* (1628-88; p. 309); and *Geoffrey Chaucer* (c. 1340-1400; p. 312). Between the last two is the *\*Tomb of John Gower* (1330-1408), the friend of Chaucer. This is an altar-tomb, with a recumbent effigy of the poet beneath a canopy. The head of 'moral Gower' rests on his three chief works, while his feet are supported by a lion. Gower spent the last years of his life in the priory, to which he was a generous benefactor. Outside the E. end of the N. aisle, in the new vestry (apply to the vergers), are the remains of the prior's doorway and a holy-water stoup (12th cent.). — The windows in the S. aisle (from W. to E.) commemorate dramatists associated with Southwark (see p. 309): *Edward Alleyn* (1566-1626), *Francis Beaumont* (1585-1616), *John Fletcher* (1579-1625), *Philip Massinger* (1583-1639), and *William Shakespeare* (1564-1616). Beneath the last is a memorial of Shakespeare by H. W. McCarthy (1912), with a recumbent alabaster figure of the poet and a representation in relief of Southwark in the poet's lifetime.

**TRANSEPTS.** The S. Transept was rebuilt by Cardinal Beaufort, son of John of Gaunt, in the 15th century. On a pier to the left of the door are carved his hat and arms. His niece, Joan Beaufort, was married to James I. of Scotland in this church (1423). On the W. wall are monuments to *John Bingham*, court saddler (d. 1625); *William Emerson* (d. 1575), a supposed ancestor of Ralph Waldo Emerson; and *Richard Benefield* (d. 1615), with a quaint epitaph. — The iron and brass chandelier below the tower dates from 1680. — At the E. end of the N. wall is an aumbry; below it, a stone coffin with a cross of unique pattern; to the left, the tomb of *Lionel Lockyer* (d. 1672), pill-maker. To the left is a fine inlaid oak chest (c. 1550); above it, the *Austin* monument (1633). — To the E. of this transept is the **HARVARD CHAPEL**, restored and decorated in 1907 in memory of *John Harvard*, founder of Harvard University, Mass., who was born in the parish (comp. p. 312) and baptized in this church (1607). During the restorations a fine Norman arch (12th cent.; the right-hand arch of the two leading into the transept) and a Norman shaft, on the left of the altar, were disclosed. [A fragment of the Norman sculpture, sent to America in 1908, is preserved in the porch of Appleton Chapel, Harvard.] The fine stained-glass window was designed by John La Farge and presented in 1905 by Joseph H. Choate (d. 1917).

**CHOIR.** The \*Altar-screen, erected by Bp. Fox in 1520, is a magnificent piece of work, though much mutilated and restored. The niches have recently been refilled with statues by *Nicholls*. — In the N. choir-aisle, to the left, is the tomb of *John Trehearne* (d. 1618), gentleman-porter to James I. Farther on is a recess containing an oaken effigy of an unknown Crusader. Opposite is the handsome Jacobean monument (1616) of *Alderman Humble*, with some good verses on the side next the altar. — At the entrance of the S. choir-aisle, on the pier to the left, is a brass in memory of *Susanna Barford*, with a quaint inscription (1652). On shelves in this aisle are carved wooden bosses from the old roof constructed in 1469. Others have been placed in the new roof within the tower. On the left is the marble tomb of *Lancelot Andrewes*, Bp. of Winchester (d. 1626).

The beautiful \***LADY CHAPEL**, flanked with aisles, which is now used as the parish church, is one of the finest examples of E.E. in the country. It is really the retro-choir, the original lady chapel, or Bishop's Chapel, which once projected to the E. from the second bay from the right, having been pulled down in 1830. Here Gardiner and Bonner held the consistorial courts in the reign of Queen Mary, and condemned Hooper, Rogers, Bradford, Saunders, Ferrar, and Taylor to the stake. The martyrs are commemorated by stained-glass windows. The window in the N.E. corner contains figures of Charles I., Becket, and Laud.

*John Fletcher* and *Philip Massinger*, the playwrights, *Edmund Shakespeare* (d. 1607), the younger brother of the poet, *Lawrence Fletcher*, co-lessee of the Globe Theatre, and *Sacheverell* are buried in St. Saviour's, but their graves are unidentified. — Comp. 'Southwark Cathedral: its History and Antiquities,' by *Canon Thompson* (1906); 'Southwark Cathedral,' by *Geo. Worley* (1905).

To the S. and W. of St. Saviour's is the *Borough Market*, for vegetables.

The BOROUGH HIGH STREET (Pl. B 54, 51, IV), which runs S. from London Bridge (p. 287), has from the earliest times been the great highway to the S.E. of England and the Continent. It was the scene of countless processions and pageants in the middle ages, and it was trodden by the feet of many pilgrims to the shrine of St. Thomas Becket at Canterbury. It abounded in hostleries, the old buildings of which, however, have almost entirely disappeared. The courtyards of these inns were the favourite resort of jugglers and wandering minstrels, and later the earliest plays were performed there. Many of the houses and courts still bear the historic names. — At the end of London Bridge the 'Bear,' frequented by Pepys, stood until 1761. On the left as we leave the bridge are Duke St., leading to Tooley St. (p. 315), and the approach to London Bridge Station (Pl. B 54, IV; p. 5).

Opposite the *Hop Exchange* (burned down in 1920) and Southwark St. (p. 308) diverges *St. Thomas's Street*.

The church of *St. Thomas*, on the left, is a relic of the original St. Thomas's Hospital (p. 316), which once stood here. In this vicinity lived Robert Harvard, the father of John Harvard (1607-38; p. 311), who probably attended St. Olave's Grammar School (p. 315), of which his father was a governor. A little farther on in St. Thomas's St. lies *Guy's Hospital* (Pl. B 54, 55), founded in 1721 by Thomas Guy, a City bookseller, who made a fortune by his speculations in South Sea stock. The hospital, which has 613 beds and an annual income of over £100,000 (expenditure in 1919, £130,000), contains one of the largest medical schools in England (over 600 students). F. D. Maurice (p. 106) was chaplain of the hospital in 1836-46, and John Keats studied here in 1815-16. There is a brazen statue of Thomas Guy by Scheemakers in the courtyard, and another (of marble) by Bacon marks his tomb in the chapel, where also Sir Astley Cooper (d. 1841), the surgeon, is interred.

On the E. side of the Borough High St. once stood a series of famous inns. Opposite Southwark St. is the White Hart Yard, where stood the *White Hart* (pulled down in 1889), Jack Cade's headquarters in 1450 (Shakespeare, 'Henry VI.,' Part II., iv. 8: "Hath my sword therefore broke through London Gates that you should leave me at the White Hart in Southwark?"). Here, too, Mr. Pickwick first met Sam Weller. No. 77 is the *George Inn* (p. 16), the only ancient Southwark inn of which any traces have survived. The façade in the courtyard, on the right, dates from c. 1676. — On the site of Talbot Yard stood the most celebrated hostelry of all, the TABARD INN, the "gentil hostelrye that highte the Tabard, faste by the Belle." This was the starting-point of Chaucer's Canterbury pilgrims. Built in 1304 by the abbots of Hyde, it was burned down in 1676; afterwards rebuilt and called the Talbot, it survived with comparatively



little change until 1875-76. — Opposite Talbot Yard, but a little farther on, is St. Margaret's Court, the site of *St. Margaret's Church*, once noted for its miracle plays. Later, this site was occupied by the *Borough Compter* (burned down in 1676), a prison chiefly used for debtors. Hooper and Rogers (p. 311) were imprisoned here in 1555.

On the other side of the High St., opposite Union St. and between Newcomen St. and Mermaid Court, stood the famous old prison of the **Marshalsea**. First mentioned in 1377, it derived its title from having been under the jurisdiction of the King's Marshal, and it was originally used as a prison for the Royal Household, i.e. for the district within a radius of 12 miles from the Palace. Both the Marshalsea and the King's Bench (see below) were destroyed by the Kentish rebels under Wat Tyler in 1381. In Elizabeth's time the Marshalsea was used for political offenders, but later it became mainly a debtors' prison. Among famous prisoners were Bishop Bonner, who died here in 1569 after a stay of ten years; Christopher Brooke (1609) and Geo. Wither (1615), poets; and Sir John Eliot, vice-admiral of Devon (1629). Smollett's 'Roderick Random' was imprisoned here for debt. After 1849 it was disused as a prison, and it became the haunt of vagabonds. Dickens's 'Little Dorrit,' the 'child of the Marshalsea,' was born and brought up here. The buildings were finally demolished in 1887.

Adjoining the Marshalsea on the S., just before we reach Angel Place, stood the **King's Bench**, the prison to which Judge Gascoigne is said to have committed Prince Henry (afterwards Henry V.). In 1755-58 it was removed to Queen's Buildings, at the junction of Newington Causeway and Borough Road. Among the well-known men detained here were John Bradford, the martyr (1554); John Penry, a supposed author of the Marprelate Tracts (1593); Richard Baxter, the divine (1684-86); Edward Cocker, the arithmetician (d. 1675; 'according to Cocker'); Theodore, King of Corsica (1752-53); Smollett (for libel; 1759); John Wilkes, the demagogue (1768-70), who while he was here was expelled four times from the Commons and as often re-elected; Admiral Cochrane, later Earl of Dundonald (1814); Wm. Combe, author of 'Dr. Syntax's Three Tours' (for over 40 years); Geo. Morland and Haydon, painters (1799-1802; 1825-26); and Wm. Hone, author of the 'Every Day Book,' which was finished here (1826). In later days this also was a famous debtors' prison. The debtors were often allowed to live in lodgings near by, 'within the rules of King's Bench' (comp. Dickens's 'Nicholas Nickleby'). The prison was partially burned in the Gordon Riots (1780; see Dickens's 'Barnaby Rudge'), disused in 1860, when imprisonment for debt was abolished, and finally pulled down in 1869. — We notice several old 17th cent. houses (e.g. Nos. 146-154).

Another prison, the *White Lion*, stood near St. George's Church; it was used more especially for nonconformists and was pulled down at the end of the 18th century. — Finally, in Union Road (Pl. B 51), which diverges to the left from the Borough High St. still farther S., was *Horsemonger Lane Gaol*, closed in 1877, where Leigh Hunt was confined for two years for libelling the Prince Regent "as a fat Adonis of 50" in the 'Examiner' (1812). The scenes witnessed here by Dickens at the execution of the Mannings (1849) led him to advocate the abolition of public hanging. [The site is now occupied by the new *London Sessions House* (1921).]

*St. George's Church* (Pl. B 51), first mentioned in 1122, was rebuilt in 1734-36 by John Price. Many of the prisoners from the neighbouring prisons were buried here, including Bishop Bonner (1569) and Ed. Cocker (1675). General Monk, Duke of Albemarle, was married here to Anne Clarges in 1653. Here, too, Dickens's 'Little Dorrit' was christened, slept in the vestry with the burials register for a pillow, and was married.

Marshalsea Road, running W. from the church, leads to *Mint St.*, in which is St. George's Workhouse (closed in 1920), usually accepted as the workhouse in which *Oliver Twist* asked for more. The workhouse copper is preserved at the Southwark Central Library (p. 315).

In *Lant Street* (Pl. B 51), the next turning on the right out of the High St., lodged Charles Dickens as a boy, while his father was in the Marshalsea and he himself was employed in labelling bottles at the blacking factory in Hungerford Market (p. 191). Here, too, lodged Bob Sawyer, the medical student in 'Pickwick,' in a house now replaced by the so-called 'Dickens' school.

To the N. of Great Suffolk St. (Pl. B 51), the next turning on the right, once lay *Suffolk House*, a palace built by Charles Brandon, Duke of Suffolk, for his bride Mary Tudor, daughter of Henry VII. and ex-queen of France.

Henry VIII. used the building as a mint. Later it became a sanctuary for debtors, but this privilege was abolished in the reign of George I. — *Trinity St.*, opposite Great Suffolk St., leads to Trinity Square and *Trinity Church* (Pl. B 51), on the green in front of which is a forlorn old statue, traditionally said to represent King Alfred but known by the local children as 'David' or 'Father Trinity.'

To the right, in *Southwark Bridge Road* (Pl. B 50, 51), which crosses Great Suffolk St. and connects Southwark Bridge (p. 237) with the Elephant and Castle (see below), are the headquarters of the *London Fire Brigade*.

Known as the Metropolitan Fire Brigade until 1904, this force is now administered by the London County Council. It includes 1940 officers and men, besides clerical and ambulance staffs; and has 65 fire-stations (3 on the river) and 200 motor fire-appliances, besides 3 fire-floats. In 1919 the brigade attended 6667 fires, of which 75 were serious. The annual cost of maintenance is about £500,000, of which about a sixth is contributed by Government and the principal insurance offices.

To the S.E. from St. George's Church runs *Great Dover Street*, on No. 75 in which is a tablet to C. H. Spurgeon (see below), who lived here in 1854–56. It is continued by the *Old Kent Road* (Pl. B 56, G 57), the main road to Greenwich and Dover, famous for its costermongers. Near the Bricklayers' Arms, at the junction of Old and New Kent Roads (Pl. B 56), David Copperfield sold his waistcoat to Mr. Dolloby for 9d. In Meeting House Lane (Pl. G 62), running N. from the Old Kent Road, is the *Meeting House* (No. 180; tablet) used by William Penn before his incarceration in the Tower (1668).

The Borough High St. is continued to the S. by *Newington Causeway*, which ends at the **Elephant and Castle** (Pl. B 52), a modernized tavern at the junction of six important roads, the chief centre in South London for tramways, omnibuses, and tubes. In Newington Butts, a little to the S., is the *Metropolitan Tabernacle* (6000 seats), the slightly smaller successor of the tabernacle (burned down in 1898) in which C. H. Spurgeon (1834–92) preached. Farther on is a Rowton House (p. 206), with 800 beds at 6d. a night. — From the Elephant and

Castle Walworth Road runs to the S.E., passing the *Southwark Central Library*, in which is the interesting *Cuming Museum* of paintings and antiquities (open Mon. & Fri. 12-8.30, Sat. 10-8.30, Sun. 6-8.30). In York St. (now Browning St.), a turning on the left (E.), is the chapel in which Robert Browning (see below) was baptized in 1812, now the headquarters of the *Browning Settlement*, which has a collection of Browning relics.

Walworth Road is continued by *Camberwell Road* (Pl. G 49, 50), which leads to **Camberwell** (pop. 267,235). From *Camberwell Green* (Pl. G 50), with its pleached limes, Church St. runs E. past *St. Giles's Church*, on the outside of which are grotesque heads of noted modern statesmen. The E. window was designed by Ruskin. In Peckham Road, the continuation of Church St., is (No. 63; on the left) the **SOUTH LONDON ART GALLERY** (Pl. G 54, 55). The gallery (open free daily, 3-10, Sun. 3-9; closed on Fri.) contains a collection of prints by Honoré Daumier, a cartoon by Ford Madox Brown, and a collection of porcelain, metal ware, and other antique objects of art. Robert Browning (1812-89) was born in Southampton St., the next turning on the left. Joseph Chamberlain (1836-1914) was born at 188 Camberwell Grove.

From Camberwell Green *Denmark Hill* (Pl. G 51, 52) runs S., passing *King's College Hospital* (775 beds; comp. p. 207), to Herne Hill. *Ruskin Park* (36 acres), on the right, beyond the hospital, commemorates in its name the long residence in this neighbourhood of John Ruskin: from 1823 to 1843 at No. 28 Herne Hill and from 1843 to 1871 at 163 Denmark Hill (now 'Ruskin Manor'), with the exception of a few years after his marriage in 1848, when he lived at 30 Herne Hill. Both the Herne Hill houses have disappeared. — Close to Herne Hill Station is the attractive *Brockwell Park* (127 acres), with its fine old garden.

*Tooley Street* (Pl. B 54, 59, IV; St. Oley or St. Olave St.) leads E. from London Bridge to **Bermondsey**, the quarter of the tanners and saddlers (leather market in Weston St., to the S. of London Bridge Station). It traverses *Horselydown*, once perhaps an open space for grazing horses. On the left in Tooley St. is the parish church of *St. Olave* (to be pulled down), rebuilt in 1739 by Henry Flitcroft (p. 162), and farther on is *St. Olave's Grammar School* (Pl. B 53), founded in 1560. Browne, the leader of the Brownists, was headmaster of this school about 1590. *Tower Bridge Road*, which Tooley St. next crosses, is the S. continuation of Tower Bridge (p. 300). It leads S. to *St. Mary Magdalen's* (Pl. B 55) and Bermondsey Square, both on the site of *Bermondsey Abbey*, a large and powerful house of Cluniac monks founded in 1087, to which the name of *St. Saviour's* (comp. p. 310) originally belonged. The widows of both Henry V. and Edward IV. died here. *St. Saviour's Dock* (Pl. B 59), at the E. end of Tooley St., once belonged to this abbey. From Mill St., to the E. of this dock, diverges Jacob St., intersecting the squalid 'Jacob's Island,' the scene of Bill Sikes's death in 'Oliver Twist.'

**Rotherhithe**, or 'Redriff,' with the vast *Surrey Commercial Docks* (p. 304), lies to the E. of Bermondsey. It is mainly inhabited by dock-labourers and seamen. Lemuel Gulliver is described as a native of Rotherhithe. In the parish church of *St. Mary* (Pl. B 67), by the river, is buried Prince Lee Boo of the Pelew Islands. The *Thames Tunnel* (p. 304) here passes under the river; and at the end of Union Road (Pl. B 63) begins the S. approach to *Rotherhithe Tunnel*, leading to Shadwell (p. 302). In the S. part of Rotherhithe is the misnamed *Southwark Park* (Pl. B 63, 68; 63 acres), with a boating lake.

### 36. LAMBETH AND BATTERSEA.

**STATIONS.** For North Lambeth the most convenient stations are *Westminster* on the District Railway (Appx., p. 11) or *Lambeth (North)* on the Bakerloo Tube (Appx., p. 14). — *South Lambeth, Kennington, and Clapham* are served by the City & South London Tube (Appx., p. 16), reached from the N. by the Bakerloo Tube to the Elephant and Castle. — For the outlying suburbs the L. & S.W.R. trains from Waterloo to *Vauxhall, Clapham Junction, and Wandsworth* and the L.B. & S.C.R. trains from Victoria to *Battersea Park, Clapham Junction, Brixton, and Streatham* may occasionally be found convenient.

**OMNIBUSES and TRAMWAYS (Appx.).** Over Westminster Bridge: Omnibuses Nos. 3, 12, 53, 53A, 59, 76, 77, 77A, etc. Tramways Nos. 2, 14, 16, 22, 26, etc. — Over Vauxhall Bridge (coming from Victoria): Omnibuses Nos. 2, 32, 88; Tramways Nos. 8, 20, 28, 54, 58, 78. — Over Battersea Bridge (coming from Chelsea): Omnibuses Nos. 19, 49, 49A; Tramway No. 34.

**Lambeth**, a district (pop. 302,960) abutting on the right bank of the Thames, opposite Westminster and between Southwark (p. 307) and Battersea (p. 321), extends S. in a strip between Camberwell (p. 315; E.) and Wandsworth (p. 322; W.); but its more interesting parts are all near the river. It is most directly reached from the West End viâ Westminster Bridge (p. 235).

At the E. end of the bridge, on the N., is now being built the **London County Hall** (Pl. B 43, I), as the new headquarters of the London County Council (comp. p. 110). This huge Renaissance edifice, designed by *Ralph Knott*, has a river-façade 700 ft. in length. The sculptured groups with which it is embellished are by *Mr. Ernest Cole*. — To the S. of the bridge, the right bank of the Thames as far as Vauxhall is skirted by the *Albert Embankment*, 1 m. long, completed in 1869 at a cost of over £1,000,000. At its beginning, opposite the Houses of Parliament, rise the seven red-brick pavilions, connected by arcades, of **St. Thomas's Hospital** (Pl. B 43, I), built by *Currey* in 1868–71. The hospital, founded as a hospice in 1213 by the priors of St. Mary Overy, was removed hither from Southwark (comp. p. 312) in 1868; it now contains 632 beds, and over 8000 in-patients and 60,000 out-patients are treated here yearly. Its annual income from endowments is £67,000. Visitors are admitted, except on Sat. and Sun., on application at the secretary's office (entr. in Lambeth Palace Road) between 10 and 4. — Following the Embankment beyond the *Medical School* (250 students) attached to the hospital, we reach—

\***Lambeth Palace** (Pl. B 44), the London residence for seven centuries of the Archbishops of Canterbury, who acquired the manor from the see of Rochester by exchange about 1190–1200. The building was begun by Archbp. Boniface in 1262, but few of his successors failed to add to or alter it in some way. The residential part, in a debased Gothic style, was built by *Edward Blore* for Archbp. Howley in 1829–38. —

For a visit to the Palace application to the archbishop's private secretary is necessary; but the library is open to the public daily except Sat. (10 to 4 or 4.30; Tues. in the forenoon only; closed for the summer vacation from Sept. 1st).

We enter the palace by the *South Gateway*, a noble red-brick structure erected by Cardinal Morton in 1490 (note his rebus, M and a tun, on the ancient leaden pipe). — We are first shown the *Great Hall*, rebuilt as the dining-hall by Archbp. Juxon at the Restoration and measuring 93 ft. by 38 ft. The roof, 70 ft. in height, resembles that of Westminster Hall. This hall now houses the *Library*, the nucleus of which was bequeathed to the see by Archbp. Bancroft in 1610, with 40,000 printed books and 1300 vols. of MSS.

Among its rarities, some of which are usually shown to visitors, are Aldhelm's 'De Virginitate' (8-9th cent.); the Gospels of MacDurnau, written at Armagh and given by Athelstan in 945 to the monks of Christchurch, Canterbury; the 'Dictes or Sayings of the Philosophers' (temp. Edward IV.); a Koran (15th cent. ?); the 'St. Albans Chronicle' (15th cent.); Queen Elizabeth's prayer-book; the 'Gutenberg Bible,' printed at Mayence by Fust and Schoeffer in 1450-55, one of the six extant copies of the ten that were printed on vellum; the 'Cronicles of England,' printed by Caxton in 1480; the 'Nuremberg Chronicle' (1493); and 'The Golden Legend,' printed by Wynkyn de Worde in 1527.

We leave the Library by a fine early-Renaissance doorway and proceed to the *Guard Chamber*, now the dining-room, with a 14th cent. (?) roof reconstructed by Blore. It contains a fine series of portraits of the archbishops since 1503, including Warham, by Holbein; Laud, by Van Dyck; Tillotson, by Kneller; Herring, by Hogarth; Secker, by Reynolds; Moore, by Romney; Manners-Sutton, by Lawrence; and Howley, by Shee. Portraits of Tait, by Sant, and Benson and Temple, by Herkomer, are hung in the corridor, in which is also a case of the coins of the Saxon archbishops. — The beautiful *Crypt* beneath the chapel, which we are next shown, is the oldest part of the building, dating possibly from c. 1200; it was filled up with earth for centuries and excavated only in 1907. — From the *Post Room*, which has a panelled oak ceiling with curious carvings (1435), we pass through a beautiful double doorway (E.E.) into the small *Chapel* (72 by 36 ft.). In the ante-chapel is the cenotaph of Archbp. Parker (d. 1575). The Chapel, in the E.E. style, much restored, dates from c. 1250. Laud added the screen and restored the original glass of Cardinal Morton, but the latter was destroyed by the Puritans; the present windows, representing the same subjects (from the 'Biblia Pauperum') as the original windows, were put up by Archbps. Tait and Benson. At the W. end are a gallery ascribed to Laud and windows, the purpose of which is doubtful, constructed by Juxon. The roof is modern. The finely carved altar-gates date from Juxon's time. Notice, in the vestry, the window put up by Benson and the curious folding pulpit. From 1273 down to the present day many English bishops have

been consecrated in this chapel, and in 1787 Bp. White of Pennsylvania and Bp. Provost of New York were consecrated here by Archbp. Moore. The chapel was the scene of the second trial of Wycliffe in 1378. — The picturesque *Lollards' Tower*, built by Chicheley in 1434–45, perhaps as a water-tower, derives its name from the belief that the Lollards, followers of Wycliffe, were imprisoned in it; and it was so called before the other Lollards' Tower, a part of old St. Paul's (p. 241), was burned down in 1666. The Earl of Essex, favourite of Elizabeth (1601), the poet Lovelace (1648), and Sir Thomas Armstrong (1649) were confined here. We ascend by a narrow staircase to the top of the tower (fine view). In the stair-turret is the 'Lollards' Prison,' a small room (13 by 12 by 8 ft.) with a wooden ceiling, floor, and walls, and a stone fireplace. Numerous inscriptions by prisoners and eight iron rings to which they were fastened are shown.

*Archbishop's Park* (Pl. B 43, 44), a portion of the palace grounds thrown open to the public in 1900, is entered from Paris St., on the S. — *Carlisle Street*, a little to the E., marks the site of a house retained for their own use by the bishops of Rochester, which later passed into the possession of the see of Carlisle.

To the S. of the palace is the parish church of *St. Mary*, rebuilt in 1851, with the exception of the Perp. tower of the 15th century. Beneath this tower Mary Beatrice of Modena, queen of James II., fleeing from Whitehall in 1688, took shelter with her infant son, while waiting for a conveyance to take her to Greenwich. At the E. end of the S. aisle is the 'Pedlar's Window.' This pedlar bequeathed to the parish the 'Pedlar's Acre,' a piece of ground which, at first worth but 2s. 8d. a year, fetched £81,000 when it was sold to the L.C.C. for their new County Hall. Archbps. Bancroft, Tenison, Hutton, Secker, Cornwallis, and Moore are buried in this church, but their monuments have disappeared; in the churchyard are the tombs of John Tradescant (d. 1637?), the naturalist, Lieut. (later Admiral) Bligh (d. 1817) of the 'Bounty,' and Patrick Nasmyth (d. 1831), the painter. — At this point the Thames is spanned by *Lambeth Bridge* (p. 75). Hence to the S., see p. 320.

From Lambeth Bridge Lambeth Road runs to the E. to St. George's Circus (p. 319), passing **Bethlem Royal Hospital** (Pl. B 47, 48), once popularly known as Bedlam, the oldest hospital in the world for the treatment of persons of unsound mind. It is descended from a hospital of the Order of the Star of Jerusalem, founded in Bishopsgate in 1247 by Sheriff Simon FitzMary. The first mention of lunatics being confined there is in 1377. In 1547 the hospital received a charter from Henry VIII. In 1675 it was removed from Bishopsgate to Moorfields, where the lunatics chained to the walls were one of the public sights of London. The present building, built by *James Lewis*, was opened in 1815;

the dome by *Smirke* is later (1846). It stands on the site of the old 'Dog and Duck' pleasure-gardens, which acquired an evil reputation in the 18th cent.; the old stone sign (1716) is preserved under glass, on the inner brick wall, about 50 yds. to the right of the main entrance.

Bethlem is now a charitable institution for the better-class insane, especially for curable cases (over 50% are dismissed as cured). There is accommodation for 300 patients. Professional men are admitted on application to the Medical Superintendent. — Comp. *E. G. O'Donoghue's* 'Story of Bethlehem Hospital' (1914).

In the grounds of Bethlem Hospital, at the corner of Lambeth Road and St. George's Road, stands an *Obelisk*, originally erected at St. George's Circus in 1771, in honour of Lord Mayor Crosby (see p. xxi), and removed hither in 1907.

At the corner of St. George's Road, opposite Bethlem, on the very spot where the 'No Popery' rioters assembled in 1780, stands *St. George's Cathedral*, the Roman Catholic cathedral for the diocese of Southwark, built by Pugin in 1840-48. The tower is still lacking. At the farther end of the left aisle is a modern example of a chantry.

Lambeth Road ends at **St. George's Circus** (Pl. B 47), an important tramway centre, with a clock-tower in place of the former obelisk (see above). — Six great roads diverge here. LONDON ROAD runs S.E. to the Elephant and Castle (p. 314). BOROUGH ROAD, with the *Borough Polytechnic Institute*, runs E. to the Borough High St. (p. 312). BLACK-FRIARS ROAD runs N. to Blackfriars Bridge (p. 308), passing the *Surrey Theatre* (opened in 1782), a famous home of 'transpontine' melodrama, now being used for a praiseworthy attempt at 'coöperative opera.' In this road is also Surrey Chapel (p. 320). WATERLOO ROAD runs N.W. to **Waterloo Station** (Pl. B 43, 47; terminus of the L. & S.W. Railway) and Waterloo Bridge (p. 237), passing the *Morley College for Working Men and Women*, the *Royal Victoria Hall*, and the valuable *Union Jack Club* for soldiers and sailors. The Royal Victoria Hall ('the old Vic'; p. 33), built in 1817 as the Coburg Theatre, was re-christened Victoria Theatre in 1833, and, after passing through a phase of lurid melodrama, was acquired in 1880 by the late Miss Emma Cons, who changed its character and made it a popular home for grand opera, Shakespeare's and other classic plays, and lectures, at popular prices.

The Union Jack Club, 91A Waterloo Road, opened in 1907 as a National Memorial to the men who fell in the South African war, is open to every British sailor and soldier below commissioned rank, and during the Great War every non-commissioned officer and man of Allied forces in London became an honorary member in virtue of his uniform. Besides sleeping accommodation the club has dining rooms, a billiard room, a library, etc. During the War no less than 1,131,338 men slept here. A new wing is being erected as a memorial to those who lost their lives in the Great War.

In Stamford St. (running E. from Waterloo Road), at the corner of Cornwall Road, is *Cornwall House* (Pl. B 46), built as the King George Hospital but now occupied by the Public Trustee (comp. p. 207).

The corner of Waterloo Road and York Road was formerly known 'in the profession' as '*Poverty Corner*,' the morning rendezvous of disengaged actors and music-hall performers awaiting appointments with the agents in York Road and Stamford St. The Victoria Hall stands at the corner of the *New Cut* (Pl. B 47), which runs E. to Blackfriars Road, while its line is continued W. to Westminster Bridge Road by *Lambeth Lower Marsh*. In this thoroughfare is one of the largest and most characteristic street-markets of London, with wares of every kind (including second-hand books) offered for sale on the stalls and barrows lining the road. — WESTMINSTER BRIDGE ROAD leads W. to Westminster Bridge (p. 235), passing *Christ Church* (Pl. B 47), a handsome chapel built in 1876 for the congregation of Surrey Chapel (p. 319), famous for the ministrations of the Rev. Rowland Hill (1744–1833). The tower of Christ Church, on which appear the stars and stripes, was built by subscriptions from Americans as a memorial to President Lincoln. In 1881 the body of Rowland Hill was removed from Surrey Chapel and interred beneath this tower. His pulpit is shown in the church. In Westminster Bridge Road was once situated Astley's Circus, a famous place of entertainment described in Dickens's '*Sketches by Boz*' and in Thackeray's '*Newcomes*.'

From Lambeth Bridge (p. 318) we continue to follow the Albert Embankment to the S. Broad St., on the left, leads to Lambeth Walk (Pl. B 44), in a turning out of which (8 Bolwell St.; tablet) the composer Sir Arthur Sullivan (1845–1900) was born. We next pass *Doulton's Pottery Works*, handsome red-brick buildings with terracotta ornamentation. Opposite, on the left bank of the river, appears the Tate Gallery (Rte. 43). — We are here traversing the site of the *Vauxhall Gardens*, the most celebrated of the numerous pleasure-gardens that existed on the Surrey side in the 17–19th centuries.

These gardens, laid out in 1660 and closed in 1859, have been described by Pepys, Evelyn, Addison, Fielding, Thackeray, and others, and are frequently referred to by the Restoration dramatists. They were at first called New Spring Gardens to distinguish them from the older Spring Gardens (p. 110) near Whitehall; the name Vauxhall Gardens first appears in 1785. Boswell describes this pleasure resort as "peculiarly adapted to the taste of the English nation; there being a mixture of curious show, gay exhibition, musick, vocal and instrumental, not too refined for the general ear—for all which only a shilling is paid—and though last not least, good eating and drinking for those who choose to purchase that regale." The only traces left of the gardens are such names as Vauxhall Walk, Jonathan St., and Tyers St., the last two recalling Jonathan Tyers, who reopened the gardens in 1732 and carried them on with success. The name Vauxhall is derived from Fulke or Falkes de Breauté (d. 1226), who obtained the manor of South Lambeth in the reign of King John. In the old manor-house, then known as Copt Hall, Arabella Stuart, cousin of James I., was confined in 1600 for marrying William Seymour, a suitor disapproved by the king.



*Vauxhall Station* (Pl. G 41; L. & S.W.R.; restaurant), at the S. end of the Albert Embankment and close to the point whence Vauxhall Bridge (p. 75) crosses the river to Pimlico, stands at the divergence of several thoroughfares leading to the S. suburbs (p. 322). We follow Wandsworth Road for a short distance, then diverge to the right by *Nine Elms Lane* (Pl. G 37, 33), which, continued by Battersea Park Road, leads to **Battersea**, a manufacturing district (167,693 inhab.) on the S. bank of the Thames, opposite Chelsea (p. 151). Mentioned in Domesday Book as Patricsey ('Patrick's' or 'Peter's ey' or isle), a manor belonging to the abbots of Westminster, it came into the possession of the St. John family at the Dissolution and was purchased by Lord Spencer in 1763. In Battersea Park Road, adjoining *Battersea Park Road Station* (Pl. G 34; S.E. & C.R.), is the *Home for Lost Dogs and Cats*, which may be inspected by strangers (donation expected). In 1919, 16,586 dogs and 2242 cats were received. — Farther on is the *Battersea Polytechnic*, a handsome, well-equipped institution.

**Battersea Park** (Pl. G 26, 30; 200 acres), to the N. of Battersea Park Road, has the Thames as its N. boundary. It was laid out in 1852–58 on Battersea Fields, the scene of a duel in 1829 between the Duke of Wellington and the Marquis of Winchelsea. The *Sub-Tropical Garden* (4 acres), to the W. of the boating-lake, is at its best at midsummer. The park is much used for games (cricket, football, lawn tennis, bowls), and contains two small refreshment rooms. At the E. end of the park the river is spanned by *Chelsea Bridge* (p. 152), at the W. end by the *Albert Bridge* (p. 154). Farther to the W. is *Battersea Bridge* (p. 158).

From Battersea Bridge Road Church St. leads to *St. Mary's* (Pl. G 22), the old parish church, by the river. Though rebuilt in 1776, *St. Mary's* contains monuments and stained glass from the earlier church. [Verger at 153 Church Road, opposite the church (gratuity).] In the E. window is some old stained glass with figures of Henry VII., his grandmother Margaret Beauchamp, and Queen Elizabeth. In the gallery are several monuments of the St. John family, including, in the N. gallery, that of Henry St. John, the famous Lord Bolingbroke (1678–1751), and of his second wife, who was a niece of Mme. de Maintenon. The monument is by Roubiliac, and the epitaph, written by Bolingbroke himself, announces that he was "secretary of state under Anne, and in the days of King George I. and King George II. something more and better." William Blake (p. 167) was married in this church in 1782, and Turner used to sketch from the vestry window. — The ancient *Manor House* formerly adjoined the church on the N. side. Its site is now occupied by Mayhew's Flour Mills, but parts of the W. wing have survived, including three ceilings, the

staircase, and the beautiful cedar-panelled room overlooking the river where Pope wrote his *Essay on Man*. Apply at the office, on the left at the end of the courtyard (first floor).

From Vauxhall Station (p. 321) the long WANDSWORTH ROAD (Pl. G 37-35; tramway) runs S.W. to *Clapham Junction* (Pl. G 24, 28), an important station, and to **Wandsworth**, a wide-spreading industrial borough (328,656 inhab.) traversed by the river *Wandle*. On *Wandsworth Common* (180 acres) is the *Royal Victoria Patriotic Asylum* (for soldiers' and sailors' daughters). A little to the S.W. is *Wandsworth Prison*. — *Wandsworth Park* (20 acres) lies on the river, not far from *East Putney Station*.

HARLEYFORD ROAD (tramway) leads to the S.E. from Vauxhall Station (p. 321) to **Kennington**, once a royal manor with a palace, granted to the Black Prince by Edward III., and still in part the property of the Duchy of Cornwall. On the way we pass ( $\frac{1}{4}$  m.) *Kennington Oval* (Pl. G 41), the ground of the famous Surrey Cricket Club. *Kennington Park* (Pl. G 45), a little to the E., now represents Kennington Common, where the Wesleys and Whitefield preached in 1739 and where the Chartists made their ineffective demonstration in 1848. The terracotta fountain ('Pilgrimage of Life') is by G. Tinworth. — From Kennington **Brixton Road** (tramway) leads due S. to **Brixton**, beyond which lies **Streatham**. *Streatham Park* (pulled down in 1863), on the S. side of *Tooting Bec Common*, was the country residence of Henry Thrale (p. 309), at which Dr. Johnson (d. 1784) was a frequent guest during the last twenty years of his life. Adjoining *Streatham Common* (fine views), at the top of the hill, is the *Rookery*, a beautiful old-world garden, now public property. — To the S. of Streatham, and  $10\frac{1}{4}$  m. by railway from Victoria Station, is **Croydon**, a large residential borough (190,877 inhab.), now virtually absorbed in Greater London (see the *Blue Guide to England*).

From Vauxhall Station (p. 321) **SOUTH LAMBETH ROAD** (tramway) runs S. to *Stockwell Tube Station*, passing *Vauxhall Park* (Pl. G 41), in which is a Doulton vase statue (by Tinworth) of Henry Fawcett (1833-84), the blind politician. At the station it joins **CLAPHAM ROAD**, leading S.W. from Kennington to Clapham. A little to the N.E. of the station are *Spurgeon's Orphan Homes*, founded in 1867 by the Rev. C. H. Spurgeon (open to visitors daily, except Sun.). About 500 boys and girls are maintained in this institution and the branch seaside home at Margate; and over 4000 children have been admitted to the orphanage since its foundation. **Clapham**, with its fine common of 220 acres, is a pleasant residential neighbourhood. A tablet (1919) in the parish church commemorates the 'Clapham Sect,' as Sydney Smith called the evangelical Anglican group of friends who lived in the big houses around the Common at the end of the 18th century. Prominent among its members were Zachary Macaulay (father of Lord Macaulay), William Wilberforce, and Lord Teignmouth. The Macaulays' house was No. 5, the Pavement, facing the Common, and here young Macaulay lived until 1818. Wilberforce lived from 1797 to 1808 at Broomfield, later Broomwood House, and prepared there the bill for the abolition of the slave trade (tablet at 111 Broomwood Road). Both these houses have been demolished, and Lord Teignmouth's house, where the Bible Society (p. 260) was founded, is now the house of the Redemptorists at the corner of the Common. Henry Cavendish, the chemist (d. 1810), lived facing the Common, at the corner of Cavendish Road.

From Clapham Common the main thoroughfare (tramway) goes on to the S.W. via **Balham** and **Tooting** to Merton (p. 459). Daniel Defoe is said to have founded the first 'Independent Meeting' at Tooting. — To the S. of Tooting is *Mitcham*, noted for its breezy common (480 acres). Lavender, once the staple of the local gardens, is now little grown here; but other herbs and flowers flourish.

## IV. THE GREAT PUBLIC COLLECTIONS.

Most of the Great Public Collections of London are situated in the W. portions of the metropolis, described in Section I. All (except the War Museum) are open daily, and admission is usually free, except on the so-called 'students' days' at certain of the picture-galleries (comp. p. 56). On these days the easels of the students and copyists are apt to interfere with the free view of some of the paintings. On Sundays the collections are not usually open until the afternoon. The surrender of umbrellas, sticks, etc., is not always compulsory, and in no case is a charge made for their custody.

**GUIDE LECTURERS.** At fixed hours (usually once in the forenoon, once in the afternoon) at many of the galleries small parties of visitors are conducted round one or more of the departments by competent official guide-lecturers (no fees). Anyone may join such a party on obtaining a ticket (gratis) at the entrance.

In addition to the collections described (in the alphabetical order of their names) in the present section, the visitor may be reminded of the Guildhall Museum (p. 255), the Soane Museum (p. 209), and Bethnal Green Museum (p. 235), and of the picture-galleries at Dulwich (p. 447), Hampton Court (p. 462), and the Guildhall (p. 255).

All the collections were affected by war conditions, and in some the consequent rearrangement is even now not quite complete. In some cases, thanks to the courtesy of the authorities, it has been possible to indicate probable future arrangements.

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### 37. THE BRITISH MUSEUM.

**STATIONS.** *British Museum*, on the Central London Railway (Appx., p. 13); *Holborn and Russell Square* on the Piccadilly Tube (Appx., p. 15); *Tottenham Court Road* on the Hampstead Tube and the Central London Railway (Appx., pp. 15, 13). — **OMNIBUSES.** Nos. 7, 8, 17, 23, 25, etc., traversing New Oxford St. and Holborn, No. 19 from Hyde Park Corner, and Nos. 38, 38A from Victoria pass a short distance to the S. of the Museum, Nos. 1, 14, 24, 29, 73, in Tottenham Court Road, a short distance to the W.

**ADMISSION.** The Museum is open free daily except on Good Friday and Christmas Day, from 10 a.m. (Sun. from 2 p.m.) till 6 p.m. In Jan.—Dec. some of the galleries are closed at 4 p.m. (in Mar. and Oct. at 5 p.m.). The Museum is closed for cleaning on the first four week days in March and September. Sticks and umbrellas must be given up in the entrance hall (no charge). — The *Reading Room* (9-6; p. 352) and the *Students' Rooms* of the various departments (10-5) are open to holders of tickets (gratis), for which application should be made in the Director's Office or by writing, at least two days in advance.

**GUIDE LECTURER** (see above). An official guide conducts parties round the galleries twice daily, and private parties at other times by

arrangement (no charge; apply to the Superintendent of Subordinate Staff, in the entrance-hall).

**CATALOGUES.** The issue of the 'General Guide to the Exhibition Galleries' is temporarily suspended, but a small 'Summary Guide' (4d.) is on sale in the entrance-hall, where also excellent photographs of objects in the Museum may be purchased. But really interested visitors are referred to the various special guides (6d.-4/) of great scientific value dealing with the various departments of the Museum.

**REFRESHMENT ROOM** (light luncheons and teas) off the Egyptian Central Saloon (p. 335).

**DEPARTMENTS.** The Director and Principal Librarian of the Museum is *Sir Frederic Kenyon, K.C.B.* The Keepers of the nine departments under which the collections are arranged are as follows: Printed Books, *A. W. Pollard*; Manuscripts, *J. P. Gilson*; Oriental Books and MSS., *Dr. Lionel D. Barnett*; Prints and Drawings, *Campbell Dodgson*; Egyptian and Assyrian Antiquities, *Sir Ernest A. Wallis Budge*; Greek and Roman Antiquities, *A. H. Smith*; British and Mediæval Antiquities, *O. M. Dalton*; Ceramics and Ethnography, *R. L. Hobson*; Coins and Medals, *G. F. Hill*.

The **\*\*British Museum** (Pl. R 40, III), unrivalled in the world for the richness and variety of its contents, occupies a huge building of various dates, which is entered from Great Russell St. (p. 179), in Bloomsbury, a few yards N. of New Oxford St. (p. 162). A pigeon-haunted forecourt separates the street from the colonnaded main façade (S.), in the pediment of which are allegorical sculptures, by *Westmacott*, representing the Progress of Humanity and various personified Arts. In this building are the Art and Ethnographical Departments and the Library; Natural History Department, see Rte. 41.

**HISTORY.** The British Museum was founded in 1753 by an Act of Parliament to purchase (from the profits of a state lottery) the *Harleian MSS.* and *Sir Hans Sloane's Collections* (p. 151) and to add them to the *Coitonian MSS.* (bequeathed to the public in 1700) in a suitable repository. Montagu House, built on this site by Puget in 1686, was purchased and opened in 1759, George II. having meanwhile presented the royal library collected by his predecessors. The *Civil War Tracts* (1762), *Sir William Hamilton's Greek Vases* (1772), the *Cracherode Books, Prints, and Coins* (1799), the *Egyptian Antiquities* (1802; the result of victories in Egypt), and the *Towneley Marbles* (1805) swelled the collections, and a new wing was added. In 1815 came the *Phigaleian Marbles*, in 1816 the famous *Elgin Marbles*, and finally, after the acquisition of the *King's Library* (i.e. George III.'s) from George IV., an entirely new building became necessary. The present Museum was designed by *Robert Smirke* (afterwards Sir Robert) in 1823 and, beginning with the King's Library (E. wing) and concluding with the demolition of Montagu House and the erection of the present S. front, was complete by 1852. The great expansion of the library by purchase, by deposits under the Copyright Acts (1842 seq.), and by the bequest of the choice library of the *Rt. Hon. Thomas Grenville* in 1847, and the results of excavations by *A. H. Layard* at Nineveh (1851-60) and by *Sir C. T. Newton* at Halicarnassos (1855-60) made considerable extensions necessary. In 1857 the circular domed Reading Room and the surrounding 'Iron Library,' designed by *Sir Anthony Panizzi*, the Principal Librarian, were opened. In 1884 the 'White Wing' at the S.E. angle was built from the bequest of William White. Finally, in 1914, the 'King Edward VII. Galleries,' on the N., were opened at a cost of £200,000, a fourth of which was provided by a bequest from Vincent Stuckey Lean. This addition, designed by *Sir J. J. Burnet*, is the first of a projected series of three galleries on the E., W., and N., for which the land was acquired in 1894. The Natural History Collections were removed to South Kensington (p. 377) in 1883 and the files of provincial newspapers to Hendon (p. 171) in 1902.

## GROUND FLOOR.

**ENTRANCE HALL.** Immediately on our left as we enter the Museum is the Roman Gallery (see below), leading to the principal sculpture-rooms; on the right, a little farther on and opposite the principal staircase to the first floor, is the entrance to the Grenville Library (p. 351); while straight in front, beyond the square piers, are the Hall of Inscriptions and the entrance to the Reading Room (p. 352). In the Entrance Hall we may note, on the right, the statue of Shakespeare by Roubiliac (presented by Garrick) and a bust of Layard, the Assyrian explorer, and, on the left, a statue of Mrs. Damer, by herself. The—

**HALL OF INSCRIPTIONS** contains, beside selected inscriptions, sculptures, mostly decorative, of very various merit. The inscriptions represent treaties, decrees of state, deeds of endowment, dedications, subscription lists, public epitaphs, and lists of honours.

**WEST HALF.** Decorative Græco-Roman vases, altars, etc.; 2502. Large marble vase, with a graceful relief of satyrs making wine (from Hadrian's villa at Tivoli). — **EAST HALF.** N.E. corner, 1943. Fine portrait-statue of a Roman priest, from Cyrene; 1999. Portrait-bust of an aged priestess of Ceres. E. wall, 2391. Greek sepulchral slab with relief and elegiac poem. In the middle, 1721. Mithras sacrificing a bull. Against the square pier, the 'Towneley Thalia.'

In order to visit the **\*\*Collection of Greek and Roman Sculptures** in the W. wing we return to the entrance and enter the Roman Gallery. The collection is here described in the inverted historical order dictated by the position of the rooms; the unhurried visitor should begin with the Archaic Room (p. 327) and inspect the Greek sculptures before the Græco-Roman and Roman works.

**Roman Gallery.** Along the N. wall is a series of busts of Roman Emperors and others, arranged chronologically, beginning with Julius Cæsar (\*1870) at the W. end (a modern work based on the coin-portraits). Other notable portraits are \*1877. Augustus (once owned by Edmund Burke); 1988. Female portrait-statue ('Livia'; perhaps a priestess); 1887. Nero; \*1890. Vespasian; 1907, 1464. Marcus Aurelius; 1905. Faustina; \*1917. Caracalla (note the turn of the head to the left, copied from Alexander the Great); \*2009. Unknown lady, of the time of Elagabalus. — Opposite the busts are Roman sarcophagi and other remains found in England (comp. p. 344) and on both walls are Roman mosaics. On the N. wall (near the W. end) is the fine *Grave Relief of L. A. Philomusus* (acquired in 1920).

**First Græco-Roman Room.** In this and the two following rooms we reach the works executed by Greeks (probably often slaves or freedmen) for Roman patrons, to decorate their villas. Many of these works are copies of famous Greek originals and are of great service to the scientific

study of Greek art; others are genre pieces and decorative reliefs, busts of great authors designed for libraries, and so forth. The clear distinction between Greek sculpture and its Græco-Roman imitation is a comparatively late development; for modern appreciation of the antique was of necessity based on the latter, as being the first to be discovered.

To the left of the entrance: \*1606. Dionysos, a dignified figure of the 'Indian' type, which was conceived as mature, with flowing beard and ample drapery. To the right: 1747. Heroic figure from the Farnese Collection; 1545. Demeter (?), with the attributes of Isis. By the S. (left) wall: 1380. Apollo Citharædos, from Cyrene (the feminine element conspicuous in late Græco-Roman Apollos is here only slightly marked); 1751. Bust of Athene, with (modern) bronze helmet; 1578. Venus 'Pudica' (characteristic of the degradation of the type from its original, the Aphrodite of Praxiteles); Altar, of singularly fine marble, dedicated to Hercules; 1655, 1656. Graceful figures of satyrs; 1569 (S.W. corner), Bust of Minerva. Opposite (N.), Colossal head of Faustina the Elder (?); 1746. Canephora.

**Second Græco-Roman Room.** In the N. alcove, \*250. Copy of the celebrated (bronze) Diskobolos, or quoit-thrower, of Myron; the head (from another statue) is wrongly set on the shoulders, and should be turned to face the spectator. In the S. alcove, opposite, \*500. Diadumenos, a copy (from Vaison) of the celebrated original by Polykleitos (comp. Nos. 2729 and 501, to the left). To the right of the alcove, 503. Head of Amazon (perhaps a copy of Polykleitos). Flanking the exit, 1603. Head of Hermes (Mercury); 1609. Herm, or terminal figure, of the bearded Dionysos.

**Third Græco-Roman Room.** To the right and left of the entrance are two graceful youthful Pans (1666, 1667; signed by the sculptor, M. Cossutius Cerdo, a freedman). N. wall (right): \*1899. Antinous, the Emperor Hadrian's favourite slave, wearing the ivy-wreath of Bacchus; 1754. Figure of a youth, perhaps a copy of Polykleitos's Kyniskos (next it is a head of the same type); 2206, 780. Reliefs of youths and horses; 1677. Cupid sleeping, with the attributes of Hercules (representative of the degradation of taste); 2200. Disk with destruction of the Children of Niobe (copied from a lost original); 1567. Endymion sleeping; \*2190. Bearded Dionysos and his train visiting a mortal (Ikarios?), remarkable as giving the details of a house; 2194. Mænad; \*2191. Relief of the Apotheosis of Homer, signed by Archelaos of Priene; \*1769. Ideal head in Asiatic headdress; \*1874. Portrait of a woman (the Towneley 'Clytié'). Beyond the doorway, 1608. Herm of the bearded Dionysos. By the W. wall: 1599. Hermes (from the Farnese Collection).

S. Wall (as we return): 1745. Herm of Satyr with flute; 1636. Dionysos; 1673, 1674. Eros, good specimens of male

divine types in degradation; 1755. Marble 'Spinario' ('Boy with the thorn'; damaged), more realistic than the celebrated bronze at Rome; 1753. Erect Diskobolos (torso only antique); 1439. Small column with the goat-legged Pan, the earth-spirit, in high relief; 1720. Mithras (comp. version in the Hall of Inscriptions, p. 325). — A staircase descends from the W. end of this room to two basement rooms.

**Græco-Roman Basement**, with miscellaneous sculptures of minor interest (the attendant will turn on the light if required). Reconstructed Etruscan tomb from Bomarzo; 53 (E. wall), 54 (S. wall), and on the floor, Mosaics. In the middle, Leaden anchor, inscribed 'Zeus Hypatos' (the name of the ship?).

The **Græco-Roman Annexe**, to the N., can be seen only on application to the Keeper of the Greek and Roman Antiquities (on the first floor, p. 342). It contains minor sculptures, portraits, Etruscan sarcophagi, etc. A large wooden water-wheel, from a Roman copper mine at Rio Tinto, can be easily seen from the E. end of the preceding room. — On the S. side is the **Gallery of Casts**, containing casts of the more important Greek and Roman sculptures in other museums.

**Archaic Room.** Greek art reached full freedom in the early 5th cent. B.C., after the Persian wars; the sculptures shown here represent the period before this (for the parent art of prehistoric Crete, see the First Vase Room, p. 340). Only a small proportion are from Greece proper. Animals are a favourite and successful subject with the primitive artist. The earliest sculptures here are the remains from Mycenæ, \*Nos. 1-6, which possibly represent the period of Homer. Collected fragments of the columns from the doorway of the Treasury of Atreus stand against the W. wall, with fragments of the façade between them. — On both sides of the gangway: 7-18. Seated figures and recumbent lions from the Sacred Way of Branchidæ, near Miletus (6th cent.). The numeration of the figures follows roughly the development of art in the treatment of the drapery. Several have inscriptions. — 80-97. Sculptures from Xanthos in Lycia (6th cent.); \*80 (near the door to the Ante-Room), Lion Tomb, a sepulchral chest, formerly set on a pier about nine feet high; reliefs, high and low, of a lion and other subjects. On the walls are friezes: 82 (S. wall), Cocks and hens (very lifelike; brought to Greece from the East in the archaic period); 81. Satyrs and animals; 86. Procession; \*89-93 (S. side, set forward), Gable-ends of a tomb, with sphinxes. No. \*94, near the entrance, is the so-called Harpy Tomb, a sepulchral chamber, like No. 80, set on a high shaft, with reliefs of scenes of dedication or sacrifice, with 'harpies' or sirens carrying away the diminutive soul-figures of the dead. — By the door in the N. wall, 2728. Head (of a woman?) in the Attic style; 205-211 (N.E. corner), Youthful athletes and Apollos, in which the intermediate stage between hieratic stiffness and full freedom may be seen (\*206. 'Strangford Apollo'; \*209. 'Choiseul-Gouffier Apollo'). Near this corner, objects found by the British Salonica Force (1915-18). On

the N. and S. walls, 160–183. Casts of the pediments from the temple at Ægina (originals at Munich). E. wall, 135–139. Casts of primitive metopes from temples at Selinus in Sicily.

*Etruscan Works*: Sepulchral reliefs from Chiusi, in the second row of the S. side; bronze chariot, from Orvieto, in the S.W. corner.

**Greek Ante-Room.** To the right: \*\*1300. Demeter of Cnidos (4th cent. B.C.); the dignity of grief in the Goddess of Earth mourning for her daughter Persephone is beautifully indicated by the deeply shadowed eyes and smooth brow. The small figures of animals are votive offerings found in the shrine. — To the left (in glass-cases) are small \*Marbles of various places and periods; the successive stages of Hellenic art can be seen here at a glance.

The **Ephesus Room** contains the remains of the famous temple of Artemis at Ephesus (the temple of "Diana of the Ephesians" of the Acts of the Apostles), one of the Seven Wonders of the World. The fragments from the 6th century temple burned in 356 B.C. are grouped on the E. side; those of the later temple that replaced it in the time of Alexander the Great on the W. side. E. side: 2726, 2727. Ionic capitals. 29. Base of a sculptured column (recalling Egyptian reliefs in the stiff treatment of figures in profile). Next, to the N., Moulding on which the sculptured base stood, with inscribed dedication (restored) by Cræsus, who is known from Herodotus to have given most of the columns. — W. side, beginning on the S.: 1200–1213. Piers of the later temple, arranged to show the probable original scheme; the drum of \*1204–1206 is thought to represent Alcestis, Thanatos (Death), and Heracles. On the wall are architectural fragments; also, 1248–55. Satyr-frieze from the Great Theatre. — To the right of the entrance: 1301. Inscribed portrait-statue of Nikokleia. Near S. end of E. wall, types of the schools of Praxiteles and Scopas (4th cent. B.C.); \*1600. Hermes or Heracles (?), possibly by Praxiteles; 1574. 'Towneley Venus,' from Ostia; 1770. Head of barbarian. Near N. end of same wall are Greek Portrait Busts of the 5th–3rd cent. B.C.: 1843. Epicurus; 1833. Euripides; 1825. Homer; 1852. Poet (?), with ivy-wreath; 1857. Idealized portrait of Alexander; 1839. Æschines; 1840. Demosthenes; \*549. Inscribed copy of the contemporary ideal bust of Pericles by Kresilas. In N.E. corner: \*1672. Torso of the stripling Eros, with straps for a quiver, from the Acropolis at Athens (compare the degraded conceptions in the Third Græco-Roman Room). On the W. (left) side of room are the \*Deeptide Venus (deposited on loan by the Greek Minister) and a \*Hermes Resting (166; cast of bronze, from Herculaneum).

The \*\***Elgin Room** is named after Thomas Bruce, 7th Earl of Elgin, British Ambassador to the Porte, who in



1801-3 collected numerous sculptures at Athens, which he saw being daily destroyed, and in 1816 sold them to the British Government for £35,000, i.e. half what they had cost him to remove. The collection includes sculptures, not only from the Parthenon but from the Erechtheion and elsewhere, and casts from marbles which were left in situ. These casts compared with later casts (also in this room) show that damage to the originals went on after Lord Elgin's time. The most important of the Elgin Marbles are the sculptures of the PARTHENON or temple of Athene Parthenos (the Virgin), the patron goddess of Athens, which stood on the Acropolis. Models of this Doric temple and of the whole Acropolis are exhibited in the N.W. corner of the room.

The Parthenon was built on the site of an older temple on the Acropolis, and was paid for out of the treasure of the Confederacy of Delos, the naval federation of Greek States which was the outcome of the victories won over the Persians in 490-479 B.C. The architect was *Iktinos*, but *Pheidias* probably supervised the general plan as well as the sculpture, though he may not personally have carved more than the celebrated colossal chryselephantine (gold and ivory) statue of Athene Parthenos. In later centuries the Parthenon was used as a Christian church, a mosque, and a powder-magazine. In 1687, during the siege of Athens by the Venetians under Morosini, the centre of the temple was largely destroyed by an explosion caused by a shell aimed by a German artillery officer. Fortunately, however, a French artist, probably *Jacques Carrey*, had made many drawings of the Parthenon sculptures in 1674, which enable us to reconstruct much that was destroyed in and after 1687. Photographs of some of these drawings (now in Paris) are shown here.

The sculptures of the Parthenon are both traditionally and generally held to be the greatest sculptures ever executed. They should be compared with those of the temple of Zeus at Olympia (still on the spot; comp. the models and casts in the Cast Gallery, p. 327), about 20 years earlier in date, which show the last traces of the archaic stiffness, from which art in the Parthenon sculptures has just achieved freedom. The sculptures included the Pediment Groups (see below), the Metopes (p. 330), and the Frieze (p. 330).

Pheidias's temple statue of Athene is represented by three casts of copies (Nos. 300, 300A, 301), very inartistic but instructive, and by a fragment of a copy of the shield (302). On the shield the bald-headed figure and the helmeted figure with right arm raised before the face are, by ancient tradition, supposed to be portraits of Pheidias and Pericles.

The \*\*PEDIMENT GROUPS, from the E. and W. gables, are set forward on either side of the long room. These sculptures are in the round and, like the metopes, had a correspondingly projecting architectural frame.

On the W. side of the room are the fragments of the EASTERN PEDIMENT GROUP (No. 303), which represented the birth of Athene (fabled to have sprung fully armed from the brain of Zeus). The central group was entirely destroyed before Carrey's time; it probably consisted of Zeus, with Athene and Hephaistos on either side. A-C, in the angle, the horses of Helios (the sun) rear their heads up from the sea (in the other angle Selene drives her chariot below

the horizon). D, 'Theseus,' perhaps really Dionysos, a figure of wonderful power and grace, resting on a rock; he faces away from and is apparently indifferent to the central event of the group. The head (the only remaining one in the group), though damaged, heightens the noble impression of the figure and justifies the fame of the Phidian school. E, F. Two draped and seated female goddesses, Demeter (Earth) and her daughter Persephone, or perhaps the Hours. G. 'Iris,' more probably Hebe, or Eileithyia, the goddess of childbirth, a figure starting away from the central group. H (cast), Torso of Hephaistos (or Prometheus), who clove the head of Zeus with an axe and so released Athene. K, L, M. 'The Fates,' three seated figures of great dignity, with richly modelled drapery; the outer two may represent Aphrodite resting in the lap of her mother Dione. N, O. Selene (the moon) or Nyx (night, a cast), and one of her horses, descending into the waves. — In the centre of the E. pediment is placed a capital and drum from one of the Doric columns of the temple.

On the E. side are the more fragmentary remains of the WESTERN PEDIMENT GROUP (No. 304), which represented, as Pausanias tells us, the legendary strife between Athene and Poseidon for the possession of Attica: Poseidon with his trident made a salt spring gush from the rock of the Acropolis; Athene caused the first olive-tree to grow, and was awarded the victory. A few yards from the Parthenon stood the Erechtheion (Erechtheum), the temple of Erechtheus and Athene Polias, which contained the site of this mythical event, and enclosed the sacred spring and the sacred olive of the legend. The grouping of the figures is a subject of controversy. The angles must have been occupied by the recumbent figures called river-gods ('Ilissos' and 'Kephissos') and the centre by the colossal figures of Athene and Poseidon; probably the secondary figures in the group are the local deities, looking on at the contest. From left to right: A. 'Ilissos,' a nobly proportioned recumbent figure; B, C (cast), Cecrops, the mythical autochthonous first king of Attica, and his daughter Pandrosos (?). D-G survive only in fragments; G is interpreted as Nike (Victory). H, a powerful torso, is Hermes, guiding two horses but turning his head back, away from L, M, the central group, Athene and Poseidon, likewise represented only by fragments. Carrey's drawing (comp. above) suggests that the two deities are separating in anger, and perhaps pointing at their rival creations. N, Iris, is identified by the holes for the wings and the short robe. O. Amphitrite or a Nereid, acting as Poseidon's charioteer. P, Q. Fragments of a draped woman and a boy, interpreted as Leukothea, a marine goddess, and Palaemon, or else as Oreithyia and the two sons she bore to Boreas, the North Wind. V, W (casts) are probably river-gods, to pair with the 'Ilissos' in the other angle.

The \*METOPES, square panels which alternated with the triglyphs above the architrave all round the building, are carved in very high relief. Fifteen originals and casts of five others are here shown high up on the W. wall. These fifteen, together with forty-one still remaining (much decayed) on the Parthenon and one at Paris, are all that remain of the original series of ninety-two.

The metopes represent the battle of the Lapiths (a legendary people inhabiting Thessaly) and the Centaurs, one of whom had, at the wedding of Peirithoös, the Lapith king, seized Hippodameia, the bride. Each metope represents a single combat. They represent very various stages of accomplishment, the differences being probably more in the artists than in the time; No. 316 is perhaps the finest.

Round the walls, at eye-level, is arranged the \*\*FRIEZE (324-327), representing in low relief the Panathenaic procession up to the Acropolis, the greatest Athenian festival, which culminated in the investiture of the image of Athene in a sacred violet 'peplos,' or robe. This frieze ran above

the inner colonnade round the cella, and must have been curiously difficult to see. Its unique technical achievement is that the gradations of a third dimension are exactly given in an actually minute depth in the marble. About four-fifths of the original series survives and, with the help of some casts, is here presented in the original order as reconstructed. The grace and dignity of the procession are supreme.

*E. Frieze*: At the corner (1), on the return face of the end of the S. side, a man stands and beckons to the procession behind, so unifying the two sides. Before him are (3-17) maidens in pairs, bearing sacred vessels. Headed by a marshal they approach a group of men (18-23), perhaps the authorities responsible for the solemnity, and behind these sits (24-30) a group of gods, among whom may be recognized Hermes (24), Dionysos (25), Demeter (26), Ares (Mars, 27), Zeus (30; note the well-preserved head), and Hera (29). Between this and the corresponding group of deities (doubtless conceived as sitting in a semicircle, at the point where were the entrance to the temple and the culmination of the rite) is a group (31-35) which seems to represent maidens setting seats for the gods and a boy delivering the folded peplos to a priest. The right-hand group of gods includes Athene (36; who is naturally placed so as to pair with Zeus), Hephaistos? (37), Poseidon (38), Apollo (39), Artemis (40), Aphrodite and Eros (41, 42). Beyond are four figures (43-46) corresponding to the group on the other side. The rest of the side is occupied by officials and a procession of maidens advancing from the corner and corresponding to that we have already seen. — *N. Frieze*: Here cows and sheep are being led to sacrifice, followed by youths bearing offerings (13-19), musicians (20-27), elders (\*28-43), chariots (44-68; very fragmentary), and cavalry (\*72-133). The grace of fine horsemanship could not be better rendered than in this last section. — *W. Frieze* (all but two slabs are casts of the originals still at Athens; the two sets of casts, Lord Elgin's and those taken in 1872, show how weather damages the surfaces): Preparations for the procession of the N. Frieze; note 11, the richly armoured rider. — *S. Frieze*: The procession's other stream (of which we saw the head on the S. half of the E. side), much more fragmentary than the N. Frieze, consists of horsemen (13-56), chariots (59-77), elders (88-103), and cows for the sacrifice with their leaders.

S. half of the room: 504. Hera (Agrigento); 550. Ideal head of a bearded god (Asklepios or Zeus); 1572. Head of Athene, perhaps a copy from Pheidias.

To the N., in front of the E. wall, are a \*Caryatid, a column, and some other remains from the small Ionic temple of Erechtheus (the Erechtheion) on the Acropolis. On the E. wall are casts from the frieze of the Temple of Theseus, and (under the Parthenon frieze) casts of the small frieze of the monument of Lysikrates, both at Athens.

The **Phigaleian Room**, to the N. of the Elgin Room, contains the frieze, etc., from the Temple of Apollo Epikourios ('the Helper') at Bassæ, near Phigaleia, in Arcadia. The temple was built by Iktinos (p. 329) about 430 B.C.

The frieze was placed inside the cella, not outside the building as usual. 520-530 (on the W. wall), Battle of Centaurs and Lapiths; 531-542 (on the other walls), Battle of Greeks and Amazons; 510-519 (above, on the S. wall), Fragments of the metopes; 543, 544 (N.W. corner), Fragments of the colossal Apollo.

Above the Phigaleian frieze on the W. wall are slabs (and casts) from the frieze of the small Temple of Athene Nike ('Nike Apteros,' or Wingless Victory) on the Acropolis at

Athens, with battles of Greeks (Athenians) with Greeks and with Persians, and a council of the gods.

The Stelæ, or sepulchral reliefs, in this room, varying from simple headstones to somewhat elaborate sculptures, show, even though the workmanship is often poor and mechanical, that even the commonest Attic craftsman could hardly miss some beauty and grace of design. The family scenes have a quiet dignity and pathos that could hardly be surpassed, and that place these common tombstones among the most impressive monuments of Greek civilization. Perhaps the best are the reliefs of Glykylia (2231), Archagora, Aristeis, and an Unknown Lady with a child and nurse (2232).

In the middle of the room: 680. Bull, probably from an Athenian monument; against the screen, \*Mourning Woman, a Greek work of the 4th cent., used again and inscribed in Roman times (surface much corroded).—We return through the Elgin Room, and by the door in the middle of the E. wall enter the—

**Nereid Room,** which contains sculptures from the 'Nereid Monument,' probably a royal tomb of the late 5th cent., at Xanthos in Lycia. [In the S.E. corner is a reconstruction of the architectural order, and there is also a model of the monument.] The walls are occupied by the friezes, while on the floor are figures of the 'Nereids,' or sea-goddesses, which stood between the columns, in attitudes as if skimming over the waves. Note especially in \*909 the modelling of the body through the clinging drapery (as if wet); at the hem of the garment is a sea-bird floating with spread wings. Nos. 929 and 930 are two lions, with archaic and conventional manes. — We descend the steps into the—

**Mausoleum Room.** Halfway down the steps the best view can be had of the sculptured tops of two large Lycian tombs from Xanthos (4th cent.; 950, 951). Both of these, though in stone, imitate carpentry, a Lycian tradition. [On the balustrades at the foot of the steps are small lions by Alfred Stevens, which, with others set about the Museum, were originally placed on a low railing, now removed, in Great Russell Street.]

Facing us are the remains of the \*MAUSOLEUM, the tomb built at Halicarnassos for Mausolos, Prince of Caria, by his wife and sister Artemisia in 353–351 B.C.; it was one of the Seven Wonders of the World. In the 15th cent. the Knights of St. John used the remains to build their castle. In 1846 some reliefs were sent to England by Lord Stratford de Redcliffe, in 1856 others were excavated by Sir C. Newton. On the W. side, 1015. Fine but damaged equestrian torso; 980. Column with architrave, frieze, cornice, and ceiling. In the middle, \*1000–1004. Colossal chariot group, which crowned the whole structure, including fragments of two horses, a wheel, and the figures of Mausolus and Artemisia. [The two last, however, are now thought not to have formed part of it, but to have stood in the cella.] This group was the work of *Pythios*, who with *Satyros* designed the monument

and described it in a lost book. On the E. wall are reliefs from the monument. The sculptors were, it is believed, for the N. side *Bryaxis*, for the W. *Leochares*, for the S. *Timotheos*, and for the E. *Scopas*, the first sculptor to represent the expression of emotion on faces (see No. 1037, below). \*Nos. 1006-1031. the 'Frieze of the Order' (i.e. believed to be that which crowned the colonnade), with a battle of Greeks and Amazons, in higher relief and more spaced out than the Parthenon frieze (note the strong and rhythmical outlines of the composition). Above are the 'Centaur Frieze' (1032-1035) and the 'Chariot Frieze' (1036-1037). \*No. 1037. Charioteer (separately placed in the S.W. corner and represented by a cast in the series) is attributed to Scopas and is noteworthy for the forward stoop against the wind and the characteristic intensity of gaze achieved by deepening the hollows of the eyes.—By the W. wall: 432. Colossal seated Dionysos, from the Acropolis at Athens. Colossal lions (1075, etc.) are set about the room. An alabaster vase, found in the Mausoleum, is inscribed with the name of Xerxes in Persian, Median, Assyrian, and Egyptian.

In the N.W. corner, and behind the chariot group, are sculptures from the Temple of Athene Polias at Priene: 1152. Portrait-statue of a man; 1350. Colossal lion, from Cnidos, which originally, like the chariot group, surmounted a pyramid on a monument.

A door in the W. wall leads to the **Mausoleum Annexe** (admission on application to the commissionaire), which contains Greek and Roman sepulchral and votive reliefs. The S. door leads to the *Room of Greek Inscriptions* (admission on special application, for students only).

We quit the Mausoleum Room by the staircase at its N. end, at the head of which are Roman busts and sarcophagi, turn to the right, and reach the N. Egyptian Vestibule.

Thence we may either ascend the *N.W. Staircase* (turning to the right at the top) to visit the room containing the smaller Greek and Roman objects (p. 339), or proceed to examine the Egyptian, Assyrian, and Babylonian collections on the ground-floor.

**\*Egyptian Collections.** The larger objects are arranged chronologically (from N. to S.) on the ground-floor. The mummies and smaller objects are on the first floor (p. 337).

The art of the ancient Egyptians is almost entirely either religious or sepulchral. Their religion seems to have been a codification of a multitude of local nature-cults; in consequence, the gods and goddesses of the sun, the day, the night, etc., appear under many forms and names, often represented by a sacred animal or symbol. Believing that the preservation of the body was essential to the immortality of the soul, they built their monuments for permanence, and, aided by the hard stone and the dry climate of the country, achieved it. Their sculpture always retained the architectural quality and sacred convention which Greek sculpture lost in the 5th century. The national genius was clearly mechanical; in spite of their fairly high level of social civilization, they produced no literature worth mentioning; but their art, circumscribed as it is by priestly tradition, has great dignity and proportion. [For specimens of their architecture, see the photographs on screens in the North Egyptian Gallery.]

**North Egyptian Vestibule.** The objects here represent for the most part the *1st-11th Dynasties* (4400-2466 B.C.) that make up the *Ancient Empire*. Art is already developed; indeed, it has naturalism, which it subsequently lost in becoming conventionalized. No. 35 (like No. 33 in the next room) is a figure as life-like as any produced by Egyptian artists. More primitive are the small seated figures, 3 and 14. The palm-leaf column in the centre, and the 'false doors' of tombs (by the N. wall and exit), covered with hieroglyphs, have already fine proportions. — On the S. wall are sculptured tablets, showing scenes of sacrifice. The reliefs, unlike Greek reliefs, are cut into the stone and rounded at the outlines only, the depth of the incision and the modelling being as slight as possible. Nos. 10-12. Fragments of casing-stones of the Great Pyramid (*4th Dyn.*) and of details of the Sphinx (perhaps earlier). Over the E. door is a cast of one of the four colossal heads of Rameses II, cut in the rock face of the cave-temple at Abu-Simbel.

**North Egyptian Gallery.** The exhibits here, besides some remains from the *5-12th Dynasties*, mostly represent the accomplished art of the *18th Dynasty* (1600-1400 B.C.), when after a period of foreign rule the Egyptians reached a high level of prosperity and even invaded Asia. They are largely from Thebes, the capital of the *Middle Empire*.

In the middle, \*360, 361. Head (9 ft. high) and arm of a colossal statue of Thothmes III. (c. 1550 B.C.). Amenhetep III. (Amenophis or Memnon) is represented in two seated statues (412, 413), three colossal heads (415-417), and a pair of dignified lions inscribed with his name (\*430, 431). 419 (bay VII), Lotus-bud column; 592 (bay VI), Portions of the 'Second King-List of Abydos,' with figure of Rameses II. making offerings to his predecessors; 346 (bay III), Amenhetep I. as Osiris; series of black granite statues of Sekhet, the fire-goddess.

The **Egyptian Central Saloon** is filled (overflowing both to the N. and S.) with monuments of the *19th Dynasty* (1400-1200 B.C.), under which the Hebrews were forced to labour on the public works. On the W. side, 567. Wooden statue of Seti I.; \*576. Granite statue of Rameses II. (the Sesostris of the Greeks and the oppressor of Israel). No. 173, a Sphinx (in the centre), represents a *Hyksos* (*15th or 16th Dyn.*), but has the names of the kings of the 19th Dyn. inscribed on it. To the S. of it, 965. Colossal green stone beetle (symbol of the renewal of life) of the Ptolemaic period. By the W. opening, 588. Cast of a colossal head of Rameses II., from Memphis. Opposite (E.): 597. Left fist of gigantic red granite statue of Rameses II. W. side, 575. Wooden statue of Rameses II. 602. Upper half of a colossus of the queen of Rameses.

By standing back by the E. wall and looking W. through the Nimroud Central Saloon and the Nereid Room, the visitor may command an instructive contrast: in the foreground the colossus of Rameses II., at the end of the vista the 'Theseus' of the Parthenon.

In the E. wall is the door of the **Refreshment Room**, where a plain luncheon or tea can be obtained (no alcoholic drinks).

The **South Egyptian Gallery** contains the monuments of the later dynasties, down to the incorporation of Egypt as a province of the Roman Empire in 30 B.C.

W. side, Two palm-leaf columns of 19th Dynasty; \*616. Seated figure of Seti II.; 818. Uah-Ab-Ra, kneeling. Opposite, 637. Pair of statuettes (coloured); \*1187. Portrait statuette of Utcha-Heru-A, with gold headdress; \*565. Seated pair of statuettes (of great delicacy and beauty); 766. Hapi, God of the Nile, holding a table of offerings, is of the 21st or 22nd Dynasty. The 26th Dynasty (666-528 B.C.), founded by Psammetichus, who threw off the rule of Assyria, is fully represented by the large black sarcophagi, by the mummy-shaped coffins against the pilasters, and by statues (e.g. \*No. 1682). 823 (W.), 824 (E.). Casts of green basalt figures of Rert-Rert, the hippopotamus-goddess, and of the sacred cow of Hathor. — The 30th Dynasty (378-358 B.C.) was the last native dynasty before Egypt fell under Persian rule. 926. Slab with inscription and figure of Nectanebus II.; 919, 920 (S. end of room), Obelisks dedicated by Nectanebus I. to Thoth, 'scribe of the Gods'; 923. Tomb of Nectanebus I. — After the Persian domination came that of Macedon; Egypt fell in 332 B.C. to Ptolemy, one of Alexander the Great's generals, whose line expired with Cleopatra in 30 B.C., when Egypt became a Roman province. Ptolemaic monuments here include: 962 (bay XXX). Monolithic granite shrine (of a sacred hawk); 1178. Three figures (marching abreast) of animal-headed gods, as apparently primitive, in spite of their late date, as the large hawk of Horus (No. 898; opposite) is accomplished. — In the middle, at the S. end, is the \**Rosetta Stone* (No. 960), named from the mouth of the Nile near which it was found by the French in 1798.

It bears a priestly decree, inscribed twice in Egyptian (first in hieroglyphs, the writing of the priests, and second in demotic, or ordinary secular characters) and once in a Greek translation with Greek characters. This triple inscription, and especially the names of kings enclosed in cartouches, or oval frames, gave scholars the key to the Egyptian language and scripts.

In the Assyrian Transept, adjoining the S. Egyptian Gallery on the S., begin the \***Assyrian and Babylonian Collections**, which occupy also the galleries parallel with the Egyptian Galleries and two rooms on the first floor (p. 339).

The Assyrians were originally of the same race as the Babylonians, but became independent about 1700 B.C., and by wars of conquest created a great empire, including Lower Egypt and Palestine, which was overthrown in 539 B.C. through the capture of Babylon by Cyrus from Belshazzar. They were pre-eminently astronomers and astrologers, but their art attained considerable skill and dignity in decorative relief.

**Assyrian Transept.** E. side : \*Bas-reliefs, colossal human-headed bulls (which flanked a doorway), and other figures excavated in the palace of Sargon, father of Sennacherib, at Khorsabad (722–705 B.C.). — W. side : Slab bearing the figure of a king and mythological symbols in relief, and inscribed with the conquests of Ashur-nasir-pal ; two colossal winged and human-headed lions from Ashur-nasir-pal's palace (885–860 B.C.) at Calah (the modern Nimroud).

The \***Nimroud Gallery** contains some of the smaller sculptures, etc., from Calah. On the W. side are reliefs showing Ashur-nasir-pal's victories and hunting triumphs ; the figure in a winged circle above the king is his protecting spirit (Ashur ?). On the N. and E. sides appear deities, foreigners bringing tribute (apes in No. 19), the king in state (20–26), a lion-hunt (36), and scenes of worship (37–41). In the middle, Statue of Ashur-nasir-pal. — The doorway on the N., flanked by a winged bull and lion with human heads, leads to the—

\***Nimroud Central Saloon**, with further sculptures from Calah. 849. Black basalt seated figure of Shalmaneser II. ; 98. Black obelisk, sculptured with reliefs and inscriptions recording Shalmaneser's triumphs (among the kings paying tribute is Jehu, King of Israel). The reliefs on the W. wall (80–95) depict Shalmaneser's wars ; on the N.E. side, Evacuation of the town of Azkuttu and triumph of Tiglath-Pileser III. The entrance (N.) to the Nineveh Gallery is flanked by a colossal winged lion and the head of a man-headed bull.

We re-enter the Nimroud Gallery, turn immediately to the right, and pass through the ante-room (in which are warlike and other scenes from the reign of Tiglath-Pileser) into the—

\***Assyrian Saloon**, a galleried hall, used also as a lecture-room, which contains sculptures from Calah of Tiglath-Pileser II.'s reign, and others, of a more finished art, from the palaces at Nineveh of the later kings Sennacherib and Ashurbani-pal (705–681 and 668–626 B.C.).

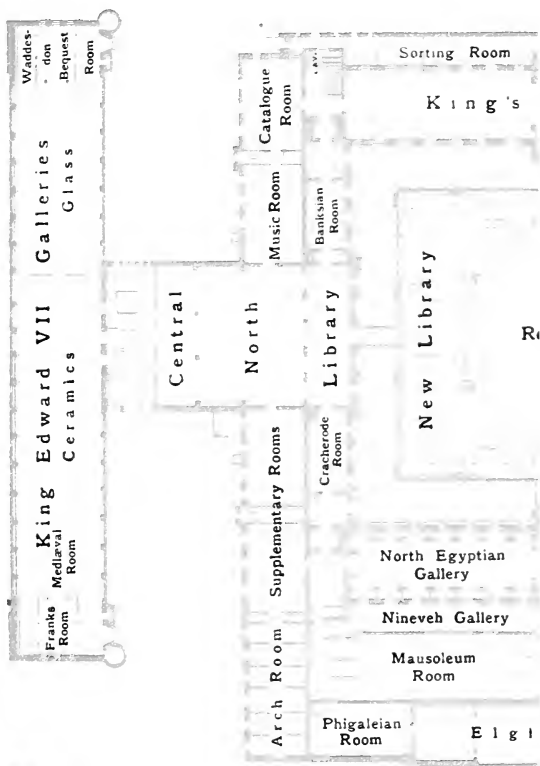
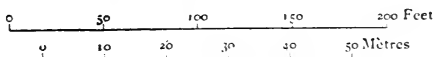
We proceed along the gallery, to the left. On the E. wall here are reliefs representing Ashur-bani-pal lion-hunting ; on the S. wall, miniature hunting scenes ; on the W. wall, scenes after the hunt, Ashur-bani-pal pouring libations over dead lions, attendants returning, etc. ; then, scenes in the assault and capture of the Israelitish town of Lachish by Sennacherib, when Hezekiah had refused further payment of the tribute exacted after the siege of Jerusalem.

The reliefs on the ground-floor, reached by a staircase from the ante-room, are of a similar character. — At the S. end of the hall is an example of a very early Egyptian 'Mastaba' tomb, with internal bas-reliefs. — In a glass-case are the bronze bands of the gates of Tell-Balâwât, recording the conquests of Shalmaneser II. (860–825 B.C.). — Retracing our steps to the Nimroud Central Saloon, we next enter the—



# BRITISH MUSEUM

## Ground Floor



# BRITISH MUSEUM

## Ground Floor



Official Residences

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\***Nineveh Gallery**, in which are reliefs, etc., from the palace built at Nineveh by Sennacherib, and afterwards used by Ashur-bani-pal. The damage from which these have visibly suffered was wrought by fire at the destruction of Nineveh by the Babylonians and Medes in 609 B.C. — *West Wall*: 1. Cast of a relief of Esarhaddon, cut in the rock near Beirut; \*3. Colossal face. Slabs (in alabaster) showing Sennacherib's wars: 20–29. Assault on a hill-town, believed to be Jerusalem. \*36–43. Slabs from the walls of a long passage which led down from the palace (on one side, descending, horses and grooms; on the other, ascending, attendants with dishes). *East Wall*: 45–47. Conquest of Elam by Ashur-bani-pal (668–626 B.C.); 51–56. Building of Sennacherib's palace (colossal bulls shown in 51, 52, and 55).

### FIRST FLOOR.

From the N. Egyptian Vestibule (p. 334; comp. the Plan) we now ascend the *North-West Staircase* (noticing the Roman mosaic pavements on the walls) to the \***Egyptian Rooms**, in the FIRST NORTHERN GALLERY, on the first floor. These contain the large collection of mummies and other objects found in tombs, from which our knowledge of the life and ideas of the ancient Egyptians is mainly derived.

The **LANDING** is at present occupied by cases containing sculptures and undeciphered inscriptions from the partly excavated site of Hierapolis, the supposed Carchemish, the capital of the nation of the **Khita** or **Hittites**, which lay near the Euphrates on the chief road between Assyria and Egypt. — We turn to the left.

**FIRST EGYPTIAN ROOM.** The collection begins with a series of mummies and mummy-cases of the earlier periods. By the mummification of the dead, as by the construction of great monuments, the ancient Egyptians endeavoured to secure entrance into the material after-life, for which the survival of the body was necessary; those who could not afford the full treatment steeped their dead in some cheap preparation of bitumen. The mummies of kings and nobles were deposited, in their mummy-cases, in massive stone coffins or sarcophagi, and these again in pyramids or cave-tombs. — The *Wall Cases* contain mummy-cases and lids, elaborately decorated with mythological texts. No. 22,542 (Case 10) is a Lady of the College of Amen-Ra, the so-called 'Unlucky Mummy' about which various absurd tales have been circulated. — *Floor Cases.* A. Mummy of a man of the prehistoric period (c. 7000 B.C.); neolithic flint implements were found with the body, which is doubled up and not swathed. B. Fragments of the wooden inner coffin of Men-Kau-Ra (3633 B.C.), the 'good King Mycerinus' of Matthew Arnold's poem. I, J. Fine painted coffins. — On the walls are paintings, enlarged from a papyrus of the Book of the Dead, showing the Weighing of the Soul of the Dead, etc. — In the —

**SECOND EGYPTIAN ROOM** are later mummies (800 B.C.–100 A.D.) and cases and other objects found with them. In the *Wall Cases* are mummy-cases and lids. — In the first *Floor Cases* are elaborately painted coffins of the Middle Empire, including the fine gilt coffin of Hent-Mehit (1050 B.C.; No. 48,000, in 4th case on the left). *Cases P, R, U, and V* contain mummies of priestesses and scribes (c. 700–100 B.C.). On the *Screens* are photographs of unrolled mummies. — On the walls are paintings from the Book of the Dead; note especially the scenes with the soul visiting the body and with the fields of the blessed. — The —



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**THIRD EGYPTIAN ROOM** is devoted to remains from the *26th Dyn.* to the Roman period. In the *Wall Cases* are lids and cartonnages. In *Wall Case 99* is a handsome coffin from the Oasis of Khargah, in the Western Desert (No. 52,949; probably unique in Europe). In *100* and *101* are mummies of children and embroidered bier-cloths. Some of the cartonnages have portraits painted on wooden panels (*107, 110*). In *Wall Cases 111-113* are portrait-heads moulded in plaster. In *112* and *113* is the unrolled mummy of Ankh-Pa-Khart (c. 600 B.C.); in *115-121* are painted wooden chests for canopic jars (see below). — On the walls are casts of painted reliefs from a temple in Nubia, built by Rameses II. to commemorate his conquest (c. 1330 B.C.).

**FOURTH EGYPTIAN ROOM.** *Wall Cases 137-153.* 'Ushabti' figures ('Answerers'; mainly later than 1700 B.C.), buried with the dead, to act as servants in the underworld; *154-166.* Libation jars placed with wine or oil beside the dead; *167-170.* Models of houses and agricultural groups (chiefly of the *12th Dyn.*); *171-174.* Portrait-figures (*12-26th Dyn.*); *175, 176.* Head-rests; *178-181.* Figures of Ptah-Socharis-Osiris, a trinity of gods governing the resurrection of the body; *182-193.* Mummies of sacred animals (in *187*, Bull of Apis, probably the 'Golden Calf' of Israel; numerous cats); *194-204.* Canopic jars, which contained the intestines separately embalmed (each mummy had four jars, dedicated to the four genii of the dead). — The *Table Cases* contain scarabs, sculptors' tools, writing materials, flint implements, rings, bracelets, and amulets, limestone slabs with literary drafts, etc. — In the *Upright Cases* we should notice the throne (inlaid and ornamented with precious metals), the draughtboard and men, the small quartzite head of Rameses II. (1330 B.C.), the dolls and other toys, and the domestic furniture. — On the *Glazed Screens* are frescoes from Thebes (1600-1450 B.C.). — On the left (N.) is the passage leading to the King Edward VII. Galleries (p. 347); the door to the right (S.) leads into the Babylonian Room (p. 339).

**FIFTH EGYPTIAN ROOM.** *Wall Cases 205-223.* Models of funerary boats, inscribed steles, portrait-figures, models of houses (3600 B.C.-100 A.D.); *224-229.* Glazed tiles and figures, including a unique blue miniature porcelain coffin, with a figure of a fan-bearer or scribe inside it (1400 B.C.); *230-245.* Figures of gods, in bronze, wood, and porcelain; *246, 247.* Sun-dried bricks, stamped with the names of kings, including Rameses II., the Pharaoh of the Bible (the straw mentioned in Exodus, with sand and broken potsherds, is mixed with the clay); also rush-bottomed chairs. — In the *Floor Cases* are bronze axe-heads, tools, necklaces and beads, loaves and other food found with mummies, shoes and sandals, musical instruments, wooden weapons, grave-cloths, etc. On the walls are portraits of kings. — The—

**SIXTH EGYPTIAN ROOM** contains antiquities of the pre-dynastic and archaic period and pottery from the *1st Dyn.* to the Nubian period. — *Wall Cases 249-268.* Earthenware (3600 B.C.-500 A.D.); *269-272.* Articles of the toilette, wig, and wig-box; *273-279.* Head-plaques for mummies and linen shrouds; *280-289.* Pottery (in *286*, boundary stone of King Perabsen, 4000 B.C.). — In the *Floor Cases* are flint implements, inscribed tablets, objects in stone, bronze mirrors and mirror-cases. The papyri deserve particular attention, including those of Nu, Nebsenin, and Ani, and a fine one of the Roman period with outline vignettes.

The Sixth Egyptian Room opens on the landing of the N.E. Staircase, occupied by *Mexican Antiquities*. Here we turn to the right into the **SECOND NORTHERN GALLERY**, containing Semitic inscriptions and antiquities. [Those who prefer the chronological order should begin at the other (W.) end of this gallery.]

**COPTIC ROOM (V).** Coptic gravestones, architectural fragments, and inscriptions. In the *Table Cases* are crosses, bells, and other small objects.

**ASSYRIAN AND PARTHIAN ROOM (IV).** In the *Wall Cases* are pottery, inscribed tablets, and articles in bronze (in 1 and 48, two shields and finely ornamented metal plates and bowls). — In the *Table Cases* are seals, rings, gems, necklaces, gold jewellery, gold masks. — In the *Standard Cases* are baked clay cylinders (2000–625 B.C.) and seal cylinders (2500–350 B.C.). Note the seal cylinders in gold mounts in *Case D*. In *Case A* are tablets from the library of Assur-bani-pal.

**BABYLONIAN ROOM (III).** *Wall Cases 1–10* (W. end), Babylonian statues, gate-sockets, inscribed bricks, and memorial stones; 13. Cast of the black basalt stele (in the Louvre) inscribed with the Code of Laws of Khammurabi, King of Babylon (c. 2200 B.C.), from which the laws of Moses are largely derived; 14–20. Inscribed bricks and boundary stones (1700–885 B.C.); 21–29. Inscribed coffers, tablets, slabs, and bricks of Assyrian kings; 30–34. Monuments and bricks of Nebuchadnezzar II (604–561 B.C.); 35–43. Inscriptions in Persian, Cuneiform, and Parthian characters. Many of the Babylonian tablets are case-tablets, i.e. tablets in clay envelopes (2300–2000 B.C.). — In the *Table Cases* are Phœnician ivory carvings after Egyptian designs; tablets with state correspondence with Kings Amenophis III. and IV. of Egypt, c. 1450 B.C., found at Tell-el-Amarna; tablets with chronological, grammatical, and magical inscriptions, perhaps designed for educational purposes. — In the *Upright Cases* are inscribed cylinders of the Second Babylonian Empire and its successors, stone steles of the First Babylonian Empire (2400–626 B.C.), and bronze statuettes.

The **PHŒNICIAN ROOMS** (II and I) contain antiquities from Phœnicia, from Carthage (a Phœnician colony), from Palestine, and from Palmyra, and also Himyaritic inscriptions.

The Phœnicians occupied all Palestine till the Hebrews (who knew them as 'Canaanites') confined them to the famous cities of Tyre and Sidon and other parts of the seaboard. They were at all times the great traders of the ancient world, penetrating so far as Britain and India, and they were noted for their work in metal. Their alphabet was, through the Greek, the origin of our own.

**CARTHAGINIAN ROOM (II).** *Wall Cases*, Busts, inscriptions, and funerary tablets. In the *Central Cases* are cones, cylinder seals, steatite scarabs, bronzes, and other small objects from Palestine and Syria. — From Palmyra, or Tadmor, in Syria, comes a series of busts, representing mainly officials of the Roman period. — The Himyaritic inscriptions are from Saba in Arabia. Near the W. end of the room is an obelisk (47) with a Phœnician inscription (c. 380 B.C.).

**PHŒNICIAN AND HEBREW ROOM (I).** In *Wall Cases 5 and 3* are shown casts of two very ancient inscribed stones, one the *Moabite Stone* (c. 900 B.C.), which records the wars of Mesha, King of Moab, against various kings of Israel, including Ahab and Jehoshaphat (2 Kings, chap. iii.); and the other a stone from the conduit which fed the *Pool of Siloam* (c. 700 B.C.), bearing a description of the making of the conduit, 1200 cubits long, and the meeting of the two parties of miners, who had started from the opposite ends. In *Wall Case 12* is a Samaritan inscription, with citations from the Bible. — Here also (temporarily) is a fine terracotta sarcophagus from Clazomenæ (early 6th cent. B.C.).

Beyond Room I we again reach the landing at the top of the N.W. Staircase, and here we turn to the left to enter the rooms of the W. wing containing the **\*Smaller Greek and Roman Antiquities**. The collection commences with the vases, once called 'Etruscan' as having been found first in Etruria, but which were of Greek work and were carried on trade routes all over the Mediterranean world.

The First and Second Vase Rooms are temporarily closed for structural alterations, but some of their contents are shown in floor-cases in the following rooms.

The **First Vase Room** is devoted to prehistoric vases including Neolithic pottery, with simple geometrical patterns scratched on the clay, from the Greek islands; ware of the Bronze Age from Cyprus; vases and casts of steatite and other sculptures illustrating the recently discovered 'Minoan' civilization of Crete, which has been traced back to the Neolithic period (? 3000 B.C.) and was destroyed about 1000 B.C.; examples of the closely related but rather later 'Mycenæan' art, so called from its first discovery at Mycenæ by Schliemann, but of wide extent (comp. pp. 327, 343); pottery with geometrical patterns; early Attic 'Dipylon' ware, found near the Dipylon Gate at Athens; pottery from Kameiros in Rhodes, with patterns in relief as in Assyrian art, made (no doubt) by incised rollers; glazed ware of the early Greek colonizing period, showing Oriental influence.

**Second Vase Room.** Archaic Greek vases, of the 6th cent., mostly 'black-figured,' i.e. with the figures drawn in black silhouette, with incised interior lines, on the terracotta ground. Such vases were made in many places, but the Attic ware became predominant. Many of the finer specimens are signed by the artists.

**\*Third Vase Room.** Earlier (and best) Athenian 'red-figured' vases, of the end of the 6th and of the 5th century. The method reverses that of the black-figured style, the figures being left in the body colour on a black-varnished ground. Here are also white Athenian vases with figures drawn in outline. — The vases of the finest period are in the *\*Table Cases* and in *Wall Cases 17-24* and *47-54*, in the middle of the E. and W. walls. Many are signed and dedicated to a friend (e.g. the graceful and observant designs of Douris). *Wall Cases 25* and *26*. Polychrome ware. *\*Wall Cases 41* and *42*, and *Table Case F*. White Athenian lekythi.

**Fourth Vase Room**, illustrating the spread and decline of the art (4th and 3rd centuries). The shapes become more diversified. A great number of the vases are from the Greek colonies in S. Italy. Very few are signed. — In *Standard Cases B* and *D* are eleven black-figured Panathenaic vases; each has a figure of Athene in the archaic traditional style, and the use of the black-figured technique is likewise archaistic. *Standard Case F* and adjoining *Wall Cases*: Terracotta lamps and other Roman wares (Roman ware found in Britain, see p. 344). *Case G*. 'Megarian' bowls and other vases with designs in relief. Among the large specimens in separate cases is the Orestes Vase (4th or 3rd cent. B.C.) from the Deepdene Collection (*Case 2*).

**\*Bronze Room.** Greek, Roman, and Etruscan bronze work. Many famous Greek statues were cast in bronze, but no complete statue of the first rank is in the Museum, the value of the metal having occasioned the melting down of most works. The statuettes are generally Græco-Roman,



but the Greeks sculptured bronze reliefs on vases, lamps, mirrors, and the like, sometimes casting solid, but more generally working the hollow shell by the repoussé method. We turn to the left.

*Circular Case 1.* Archaic Greek lebes (cauldron). *Pedestal 2.* Archaic Greek statuettes. *Table Case A.* Bronze cups, from Galaxidi, the port of Delphi; reliefs. *Standard Case B.* Select larger bronzes: 447. Archaic Aphrodite (?), of primitive solid casting; 679. Etruscan statuette; Archaic equestrian figure; \*265. Colossal greaved leg, of the 5th cent. B.C. (the greave ornamented with an archaic Gorgon's head); \*Young priestess; 848. Seated philosopher. *Table Case C.* Etruscan mirrors, decorated with incised designs. *Pedestal 3.* 666. Seated woman; 665. Strigil (athlete's body-scraper) with handle in the form of Aphrodite; statuette of a young negro. *Circular Case 4.* 650. Bronze bucket, with reliefs, among which are 'harpies' (comp. p. 327); cistæ. *Circular Case 5.* 557. Amphora with figures for handles; 637. Circular casket. *Pedestal 6.* Mirrors on sculptured supports. *Table Case D.* Decorative reliefs. *Pedestal 7.* \*847. Head of a Greek poet (perhaps Sophocles; not Homer). *Pedestal 8.* \*266. Large head of Aphrodite (?), in a fine 4th cent. style. *Pedestal 9.* 268. Head of an African, from Cyrene. *Pedestal 10.* \*269. Finely modelled figure (from a group) of Marsyas starting back when Athene threw away the flutes. *Pedestal 11.* Statue of Apollo from the Egyptian Delta (the inlaid eyes remain). *Pedestal 12.* \*\*267. Winged head from a statue of Hypnos (sleep), found at Perugia, but of the school of Praxiteles (set on a cast from part of the marble replica at Madrid); the stripling god half runs, half flies, scattering his poppy. *Table Case E.* Greek mirror-cases with repoussé and incised designs. *Circular Case 13.* 560. Elaborate archaic cauldron; 588. Tripod-support for a cauldron. *Pedestal 14.* Bronze head of Augustus, from Meroë, in the Sudan (the enamelled eyes remain).

The *Wall Cases* contain bronzes of various periods; the larger specimens (right) are generally later than the smaller specimens (left). We should note the small 'Pourtales Aphrodite' (No. 1084, *Case 46*), a 4th cent. original.

The following room, known generally as the **Room of Greek and Roman Life**, is in three sections. Its N. bay is the Italic Room, its central portion the Room of Greek and Roman Life proper, while its S. bay contains terracotta reliefs and is a continuation of the Terracotta Room (p. 344). — The Romano-British objects are in a room by themselves (p. 344) and the Roman glass is in the Glass Room (p. 348).

**ITALIC ROOM.** To the right are primitive (Bronze Age) Italian pottery, bronzes, beads, etc. (many from Falerii and Albano). *Table Case A* and *Wall Case 7.* Bronze decoration and ploughing scenes. — To the left, Etruscan remains,

many from the Polledrara tomb at Vulci; local bronzes (made thin for funeral use), ivory spoons, engraved ostrich-eggs, and porcelain scarabs with cartouches of Egyptian kings, no doubt imported by Phœnician merchants.

In the ROOM OF GREEK AND ROMAN LIFE proper the objects (in some cases illustrated by reliefs and vases, showing their use) are classified as follows: Public life and institutions on the W. side (right); private life, with arts and sciences, on the E. side (left). The special subjects are clearly indicated by the labels. In *Table Case E* we notice the weapons from Marathon, in *Wall Case 32* the hanging lamps, in *Wall Cases 112-119* the resemblance of some of the helmets to modern patterns, and in *Wall Case 54* the metal casing from the prow of a galley found on the site of the battle of Actium. In *Wall Case 54* is a mummy of the late Roman period decorated with encaustic painting (i.e. in coloured wax, melted). On the top of *Table Case K* is a bronze Etruscan helmet, dedicated to the Olympian Zeus by Hiero I. of Syracuse.

In the W. wall of this room is the entrance to the *Department of Coins and Medals* (visitors with special business should ring). Exhibition of coins and medals, see p. 344.

In the SOUTH WING of this room are decorative terracotta reliefs, etc. *Wall Cases 69-71*. Reliefs in stucco; \**Wall Cases 73-68*. Decorative reliefs, some of which are very graceful. *Table Case L*. Carvings in ivory, bone, and amber; *M*. Objects from Macedonia, some collected by the British Salonica Force (comp. p. 327). *Wall Cases 65-68*. Recent acquisitions.

From the S. wing of the room a corridor leads to the *Gem Room* and to the library and offices of the *Department of Greek and Roman Antiquities*. In the corridor are a small collection of Cypriote sculptures showing the Greek style imperfectly assimilated (allowance must be made for the inferior stone used); electrotype copies of gold ornaments of the Mycenæan period; and mural paintings from the tomb of the Nasonii, near Rome.

The \***Room of Gold Ornaments and Gems** (closed at 6 p.m. in summer, at dusk in winter). The re-arrangement is not quite complete but will be substantially as here given.

ENGRAVED GEMS. The upright Case X, in the middle of the room, contains the finest specimens of Greek and Roman gem-engraving. The slope next the door is devoted to *Intaglios*, with the design sunk, as for sealing (these shown with impressions in plaster; many have the Egyptian scarab-back); they range from the 6th cent. B.C. to the Roman Empire. The finest Greek examples are in Compartments 39 and 40 (e.g. Girl writing, Hercules and Nymph, Athene Parthenos; also 555, 400, 481). On the other slope of Case X are *Cameos* (the design left in relief). Nearly all are of the Roman period, and are stones in two layers of

different colours, so cut that the ground is of one colour, the design of the other. Many Roman portraits: \*1560. 'Strozzi-Blacas Augustus' wearing the ægis (Case 53); 1561. Augustus (53); 1589. Germanicus (signed; 53); Claudius (54); Julia (51, 52). From the Marlborough collection are the sardonyx of an emperor and empress as Jupiter Ammon and Isis (55), and the chalcedony apotheosis of Marciana (Trajan's sister; 55).

Other Intaglios, including specimens of the 'Mycenæan' and 'Melian' periods (many in steatite), will be found in Table Case U, opposite the W. face of Case X, and in the desk-cases under the windows.

*Scarabs*, the third class of gems, combine the characteristics of both cameo and intaglio. These will be found mainly in the desk-cases under the windows. They may be roughly divided into Scarabs and 'Scarabæoid' stones, showing more or less Egyptian or Assyrian influence, and Etruscan scarabs, devoid of this influence and Greek in subject.

The frames in the windows contain glass-casts of gems.

**GOLD AND SILVER WORK.** Belonging to the 'Mycenæan' or prehistoric period are the objects from *Cyprus* (Enkomi) in Table Cases U (note bull's head earrings) and T (N. side of room), and from *Ægina*, *Crete*, and *Rhodes* (Case T). The early Greek Period is illustrated by objects from *Ephesus* and *Kameiros* (Case T); and the chronological order is continued in the cases against the N. wall with objects of a Phœnician character (gold bowl from Agrigentum, Sicily, with repoussé bulls; objects from Sardinia; silver girdle with reliefs; gold wreaths). Here, too, is the Early Etruscan work. The \*Best Greek Period (420–280 B.C.) is illustrated in Case W, to the S. of Case X (Nos. 1947, 1999, 2053, and 2104–6 are noteworthy). In the desk-cases along the entrance-wall are the Later Etruscan, the Græco-Roman, and the Roman works. The desk-cases by the S. wall contain the collection of *Rings*, with incised, relief, and engraved designs. Between the windows are upright cases with *Greek and Roman Silver Work*, including objects found at Chaource and elsewhere in France.

On the top of Case T (to the right on entering) is the \*\***PORTLAND VASE**, a work of the early Roman Empire, found in a Roman tomb, and known also as the Barberini Vase; it was deposited in the Museum in 1810 by its owner, the Duke of Portland. It is made of glass in two layers, white on blue, the white being cut away cameo-wise, to show the designs in relief. The vase was deliberately shattered by a demented person in 1845, but it was pieced together again. On the W. end of Case T, \**Roman Gold Vase* dredged up off Samos (plain, but rich-toned and shapely). — On Case U, *Ivory Draught-Box*, with reliefs (from Enkomi). — On Case W, *Silver Situla*, with a fine frieze of the Seasons (from Vienne; badly damaged).

Above the desk-cases are examples of *Pompeian Wall Painting*.

**\*Terracotta Room.** The early figures were buried with the dead as symbolic of offerings; later this practice seems to have become merely conventional.

On the S. (right) side are terracottas from Greece and Eastern Greek colonies; on the N. (left) side are Italian specimens. Both collections begin chronologically at the farther (E.) end of the room. — S. side: *Wall Cases 1-8.* Archaic terracottas; 9-16. Fourth-century figurines, mainly from Tanagra and from Eretria in Eubœa; 17-24. Terracottas of the decline; No. C 529 in Case 17 (two women on a couch) should be noted. — N. side (beginning at the E. end): *Wall Cases 48-41.* Architectural pieces, also moulds; 40-33. Figures from S. Italy (Magna Græcia) up to the Græco-Roman period; 32-25. Later terracottas, characterized (like the later vases) by excessive decoration (note two girls playing knuckle-bones). — In the middle of the room, from W. to E.: Two cases with large terracotta figures from the Porta Latina at Rome; D 786. Etruscan sarcophagus of Seianti Thanunia, from Chiusi; table-case with moulds and fragments; reconstruction of building faced with coloured terracotta; \*B 630. Archaic Etruscan sarcophagus, with figures of a man and woman, from Cervetri.

Opposite the exit from this room, beyond the S. bay of the Central Saloon (see below), is the entrance to the **\*Rooms of Coins and Medals**, which contain fine series of coins and medals of all countries and periods. The collections include also some curiosities, e.g. the gold touch-piece presented by Queen Anne to the young Samuel Johnson (comp. p. lxvi). — Temporarily exhibited in the annexe are pearwood and wax medallions (in the wall-cases) and the Whitcombe Greene Collection of *Flaquettes*, mainly of the Italian Renaissance (in the desk and wall-cases).

The **Central Saloon** contains the **Prehistoric Collections**. The S. BAY illustrates the Stone Age in Britain: palæolithic (chipped flint) and neolithic (often polished) implements, horn picks from flint mines at Cissbury (Sussex) and Grime's Graves (Norfolk); section model of the latter. — N. BAY. The Stone Age in foreign countries is illustrated in the gallery. The wall-cases on the ground-floor contain pottery from barrows of the Bronze Age, largely belonging to the Greenwell collection from Yorkshire and the N. of England generally. In the tall central standard-case are remains from the lake-dwellings of Switzerland. Table-cases in the N. bay contain foreign specimens of the Bronze Age, British and Irish specimens being in the Central Saloon.

The *Main Staircase* descends from the W. side of the Central Saloon. On its walls are sculptures from the Buddhist tope or dagoba (i.e. shrine) at Amaravati, in Southern India, of the 2nd and 3rd centuries A.D., representing scenes in the life of the Buddha.

The **Roman Britain Room**, on the E. side of the Central Saloon, contains remains of the Roman occupation of Britain (43-410 A.D.). The *Wall Cases* on the N. wall (left) contain lead coffins (used after 250 A.D., before which cremation was the rule), pottery, and fragments of sculpture, of coarse

provincial work. In the *Wall Cases* on the S. wall are inscriptions, mosaics, pottery, bronzes (mostly coarse work, but note the head of Hadrian from Winchester), iron implements, glass, etc. At the S.W. corner, Milestone inscribed with Hadrian's name, and a mill-stone. — The *Table Cases* contain ornaments, implements, weapons, etc. In the centre, Large bronze head of Hadrian found in the Thames; helmet with mask; statuette of an emperor.

**Asiatic Saloon.** Henderson Collection of Oriental arms and armour. Chinese and Japanese bronzes, enamels, and lacquer-work. Carvings in ivory, jade, and other materials. Japanese sword-guards, from the 15th to the 19th century. Japanese netsukés, or buttons intended to secure the pouch in the girdle; these are mostly of ivory and elaborately carved. Selection from the ancient sculptures brought by Sir Aurel Stein from Chinese Turkestan. Model of a Chinese house. — The E. bay of this room also contains (temporarily) some of the Ancient American objects belonging to the Ethnographical Collection (p. 346).

**Brahman Room,** to the E. of the Asiatic Saloon. The wall-cases on the left contain sculptures of Siva, Vishnu, Ganesa the elephant god, and other gods of the polytheistic Hinduism which succeeded the expulsion of Buddhism from India, and still prevails. Those at the farther end of the room represent Indian Buddhism; the Gandhara sculptures in the S.E. corner (wall-cases 1-10) show Greek influence, due to the Eastern conquests of Alexander the Great and his successors. Buddhism was driven out of India by the Brahmans, and overran the rest of the East (see the next room); it left traces also on other Indian religions, especially the Jain, in W. India. The wall-cases on the W. half of the S. wall contain figures of Jain 'tirthankaras' or saints. In the middle of the room are a sacred Sikh book (under a canopy); the model of a sacred car (of Vishnu?) from the Carnatic, etc.

**Buddhist Room.** The contents of the *Wall Cases* illustrate Buddhism in China and Tibet (E.), Burmah and Siam (E.), Japan (S. and W.), India (W.), and Java (W.). Islam is represented in Nos. 57 and 58, Shamanism in 59 and 60, Lamaism in 61-64, Shintoism in 94 and 95. The small figure of a sage carved from an ivory tusk and set on a wooden lotus stand, in Case 75, has artistic merit. — On the floor: Shinto shrine (Japan); tables and utensils used by the Shingon and Tendai sects of Japanese Buddhists for exorcizing the 108 demons; Chinese bronze bells and altar furniture; statue of a Lohan or Buddhist apostle (N. end); wooden figure of a Bodhisattva (S.).

The **Early Christian Room**, occupying the bay to the S. of the projecting wall-cases, contains collections illustrating early Christian worship: (1) Roman (lamps from the Catacombs); (2) Byzantine; (3) Greek; (4) Abyssinian; and (5) Coptic (Christian-Egyptian).

**Iron Age Gallery.** The arrangement of this room is very clearly and concisely indicated on a standard near its W. end. Among individual objects of special interest are the British bronze shields in *Wall Cases 32* and *33*, the Find, from Taplow (*50*), and the Irish crozier (*53* and *54*). In the *Floor Cases* are Jewellery (note copy of the Alfred jewel, in *Table Case D*), combs, rings, etc. In the centre, \*Casket of whalebone, carved with legendary scenes and Anglo-Saxon runes, made in Northumbria about 700 A.D. At the ends are two stones with 'Ogham' inscriptions, from Wales and Ireland.

We now pass through a corridor, regain the Asiatic Saloon (p. 345), and pass through its N. door to reach the beginning of the **Ethnographical Collections**, which occupy the whole East Gallery and represent the weapons, utensils, ornaments, and worships of the primitive races. These, where uninfluenced by civilized peoples, correspond in the main to the Neolithic Age of Europe. The similarity of the ideas of widely separated peoples in the same stage of civilization suggests that by studying them we can infer what were the life and ideas of our own ancestors of the Neolithic Age.

The first room, or rather bay, of the Gallery contains specimens from the **Indian and Asian Pacific**, many showing influence derived from the mainland. From *Ceylon*, where primitive beliefs still linger, come the masks in which 'devil-dancers' drive away diseases; from *Nicobar* a series of charms, including a necklace made of the bones of the wearer's dead relatives. Part of the first bay is occupied (for the present) by the older objects from **America**, including remarkable antiquities from Peru and Mexico, where the Inca and Aztec civilizations had reached a fair pitch when the Spaniards found it in the 16th century. In the *Wall Cases* to the left are artistic pots from *Peru*, in the shape chiefly of squatting men. One of the *Floor Cases* contains a priceless collection of turquoise and malachite mosaics from *Mexico* (some almost certainly presented by Cortes to Charles V.), a skull carved in rock-crystal, and a flint knife used for cutting out the heart of the victims of human sacrifices.

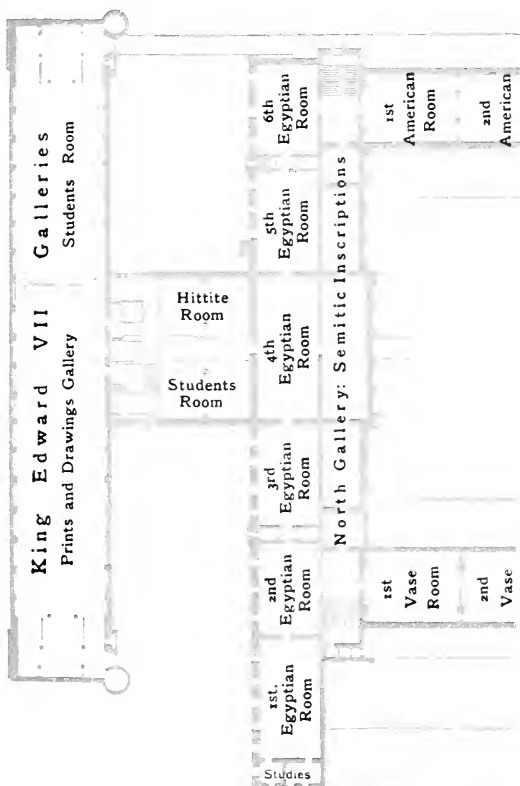
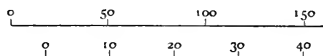
The black races of **Australia and Melanesia** are represented in the next bay. Characteristic are the boomerangs and devices for throwing spears invented by the bushmen of *Australia*, one of the most backward of modern races, who have no knowledge of the bow. The tortoise-shell masks from the *Torres Straits* are worn to give success in hunting (the main preoccupation of nearly all primitive peoples). On screens in the centre of the room are large photographs of pile-dwellings in *New Guinea*, which may throw light on the lake-villages found in Switzerland, Somerset, and elsewhere. — The central room of the gallery is devoted to the brown races of **Polynesia**. Here we may note the canoes from the *Solomon Islands*, the feather-work cloaks from the *Hawaiian Islands*, and the Maori collections from *New Zealand*, including a remarkable series of the jade axes and ornaments that are passed on as heirlooms in Maori families.

The fourth room or bay is devoted to **Africa**. Here we may note the traces of civilized influence, from Arabs and others, on the races of *North and Central Africa*; e.g. in various collections from *Abyssinia*, the carved portraits of kings from the *Central Congo*, and the bronze figures from *Benin* (some representing European soldiers of the 16th cent.). The carved ivory tusks should be noticed.

The last room illustrates modern **America**. It contains N. American Indian costumes, including head-dresses of feathers, weapons, Esquimaux articles, etc. On the wall to the right (E.) is a fine piece of tapestry from Peru (17th cent. ?), with a European coat-of-arms in the centre.

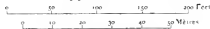
# BRITISH MUSE

## Upper Floor



# BRITISH MUSEUM

## Upper Floor



King Edward VII Galleries  
Prints and Drawings Gallery  
Students Room

Hittite Room  
Students Room

1st Egyptian Room  
and 2nd Egyptian Room  
3rd Egyptian Room  
4th Egyptian Room  
5th Egyptian Room  
6th Egyptian Room

North Gallery Semitic Inscriptions

1st Vase Room  
and 2nd Vase Room  
3rd Vase Room  
4th Vase Room  
Bronze Room

1st American Room  
and 2nd American Room  
Poly-  
nesian Room

Asian  
Pacific  
Rooms

Later Buddhist Room  
Early Buddhist and Brahman Room  
Asian Saloon  
Central Roman-British Room  
Central Saloon  
Main Staircase  
Terracotta Room  
Italic Room  
Coin and Medal Room  
Early Christian Room  
Iron Ages and Anglo-Saxon Room  
1st African Room  
2nd African Room



Students Room  
Studies



We now pass the head of the N.E. Staircase, traverse the 6th and 5th Egyptian Rooms, and turn to the right from the 4th Egyptian Room (p. 338). We traverse a corridor containing a facsimile of the long Papyrus of Ani (Book of the Dead), pass the head of the new staircase, and reach the **King Edward VII. Galleries**. The UPPER GALLERY contains, in the E. half, the Students' Room of the *Department of Prints and Drawings* (students' tickets on application at the Director's Office), and in the W. half, the **\*Exhibition Gallery of Prints and Drawings**.

The exhibition (changed from time to time) represents (1) European prints of various processes, drawings, and water-colours of various schools (15-19th cent.); (2) contemporary (mainly British) prints and drawings; (3) Oriental, especially Chinese and Japanese (including Chinese paintings on silk); (4) Recent acquisitions, including drawings of the War.

#### GROUND FLOOR.

We descend by the staircase (or by the lift) to the LOWER GALLERY and pass, to the left, to the farther end, where we begin with the W. bay, known as the **\*Franks Room**. This contains part of the collections (mainly Mediæval and Renaissance) given and bequeathed by Sir A. W. Franks (d. 1897). Noteworthy are the rings, cups, and other plate, and the gold **\*Hanap** or standing cup decorated with enamelled scenes from the life of St. Agnes, probably made for Charles V. of France and from 1435 to 1604 in the possession of the English Crown.

The bays immediately to the E. of the Franks Room are called the **Mediæval Room**. Bays numbered from 17 down are on the S. side, those from 18 up on the N. side. Against the piers (S. and N.), Inlaid and worked armour. *Bay 18*. Keys, enamelled Battersea medallions, textiles; *19* and central case, the **\*Barwell Enamels**; *17-16*. Early church metal-work; *18-19*. **\*Early Limoges champlevé enamels**; *20-21*. Ivories; *16*. Historical relics, weights, moulds, and talismans; *15*. Knives, forks, and spoons; *15-14*. Watches, dials, and clocks. Between 14 and 21, Clock by Isaac Harbrecht of Strassburg (1589; still going).

The central and main section of the gallery is called the **Ceramic Gallery**. To the W. of the centre it is devoted to Western and Near Eastern, to the E. of the centre to Oriental (Far Eastern) wares.

*Bays 14-12*. Various English potteries. *21, 22*. Continental porcelain and pottery. *Standard Case* between 13 and 22, English porcelain (**\*Chelsea**, etc.). *Bays 23-24*, **\*Italian maiolica**, highly decorated, from Urbino and other places. *Standard Case* between 12 and 23, Dresden (Meissen) china. *Bays 25, 26*. Lustred Spanish (Hispano-Mauresque)



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wares. *Bays 11-9* and *Standard Case* between 10 and 25 contain the admirable collection of \*Wedgwood ware. On *Screens* between 9 and 26, Jasper ware and medallions in biscuit and ball clay proof. In a small case opposite the centre doorway is a Bulb Bowl of the Sung dynasty (960-1279). To the E. of the centre: opposite 8, Chinese Blue and White; 6-5, 29-30. Chinese White. *Standard Cases* between 6 and 29, Earliest Chinese glazed pottery, of the Han dynasty; between 5 and 30, Arabian glass mosque-lamps; between 4 and 3, Ware from Annam and Siam; between 31 and 32, \*Japanese pottery and porcelain.

The next bays (under rearrangement) form the **Glass Room**. 32 and 33. English (especially Bristol), French, and German glass; 2. Greek Islands and Egypt; 2-1. Miscellaneous Roman glass; 1 and 34 (against the piers), Roman glass from France, Syria, etc.; 33. Roman glass from Italy. *Standard Cases*: between 2 and 33, Roman glass; between 3 and 32, \*Venetian glass; between 4 and 31, Miscellaneous glass.

The end bay is the \***Waddesdon Room**, containing the collection of elaborate works of art, mainly of the cinquecento, bequeathed in 1898 by Baron Ferdinand Rothschild.

1-2. Greek bronze litter-handles (3rd cent. B.C.), with heads of Bacchantes; 3-4. Bronze Italian door-knockers (16th cent.); 5. Hammered iron shield by Giorgio Ghisi of Mantua (1554), damascened and plated; inlaid and chased head-piece; 19. Limoges champlevé enamel reliquary (late 13th cent.). 7-12. Arms (16th cent.), including four French and German arquebuses of elaborate workmanship, and an Italian rapier, damascened in gold. 21-48. Limoges enamels, plaques, dishes, etc., of the 16th cent., including Scenes from the *Aeneid* by Pénicaut (21), a portrait of Catherine of Lorraine, by Léonard Limousin (c. 1570; 24), and a large Dish by Susanne Court (48). 53-54. Arabian glass; 55-59. Venetian glass; 60-65. Italian maiolica (Urbino). Cups, vases, etc., of crystal and other materials: 68. Roman chalcedony vase, carved with vine leaves, enamelled Italian mount; 70. Roman lapis lazuli vase and cover (Italian 16th cent. mounts?). — 87-146. *Silver Plate*, mainly German of 1550-1600: 87-88. Book-covers (German; c. 1500); 89. Ewer; 92. Circular salver; 97. Set of 12 tazze; 111-112. Ostrich-egg cups; 131, etc. Cups carved in the form of human and animal figures. — 147-193. *Jewellery* (mainly German): 171. Hat-jewel of Don John of Austria; 167. 'Lyte Jewel,' containing a portrait of James I., given by him to Thomas Lyte. — 195-200. Gold rings; 201-213. Knives, forks, and spoons. — 231, etc. *Carvings*, mainly in wood: 231. English devotional carving of about 1340; 232. Flemish miniature altarpiece (dated 1511); 233. Carved open-work tabernacle (Flemish; c. 1520), said to have belonged to the Emperor Charles V.; 234. Retable (German); Portrait-busts of a man and woman (German; c. 1530); 259. St. George (German; 15th cent.); 260. St. Catherine (Flemish; 16th cent.).

From the S. side of the Waddesdon Room a passage leads to the *North-East Staircase*, the lowest flight of which we descend to reach the King's Library; but during the rearrangement (see above) visitors reascend direct from the Ceramic Gallery and pass through the 4th, 5th, and 6th Egyptian Rooms to the top of this staircase.

The **King's Library**, the depository of the great and choice library of George III. (comp. p. 115), may be reached also from the entrance hall (p. 325) through the Grenville Library

(p. 351). At its S. end, from which the show-cases in this room are numbered, are four cases with select Oriental MSS., including illuminated Persian MSS., also the Recognitions of Clement of Rome, etc., dated 411 A.D. and believed to be the oldest extant MS. in book form. The other exhibition-cases were mostly occupied in the summer of 1921 by a special exhibition in memory of the 600th anniversary of the death of Dante; but they are usually devoted to a \*Collection illustrating the history of printing. In this room and in the MSS. Saloon (see below) and Grenville Room (p. 351) very full labels describe the exhibits, which deserve the most detailed scrutiny.

CASES I-VIII. *History of Printing on the Continent*, beginning with 'Block Books' (none earlier than 1470), printed from whole-page wood blocks. — CASES IXa-XIIb. *English Printing* from the time of Caxton (c. 1475) to the early products of the press in America and Australia. — \*CASES XIII and XIV. *Famous English Books*. — CASES XV and XVI. *Music Printing*, showing the development from leaving spaces for notes in MS., through printing from blocks, to the use of movable types. — CASE XVII. Recent acquisitions of the library. — CASE XVIII. MAPS. — CASES XIX-XXII. **EARLY BOOK ILLUSTRATION.**

CASES XXVII-XXXII contain \**Bookbindings*. — XXVII, XXVIIIa. Royal bindings (from Henry VIII. to George IV.). — XXVIIIb. Temporary exhibition of bindings. — XXIX. German, French, and English 'blind-stamped' bindings (15-16th cent.); later German and Dutch gold-tooled bindings. XXX. Italian (the Oriental influence in Nos. 3 and 6, and the sunk cameos in No. 4 should be noticed). \*Bindings made for Jean Grolier (Nos. 7 and 8) and for T. Maioli (Nos. 9 and 10). \*XXXI. French gold-tooled bindings, at first imitated from Italian, but from c. 1560 supreme. Nos. 4 and 9, Grolier bindings; books bound for kings and queens, for Colbert, De Thou, and others; specimens of the 'fanfare' (Nos. 11 and 12 by N. Eve), 'semis,' 'pointillé,' and 'dentelle' styles; armorial bindings (No. 26, bound for the Baron de Longepierre, with his badge of the Golden Fleece). — XXXII. English bindings, many in imitation of the French and Italian styles, and some chosen from the old Royal Library; velvet and 'cottage' (Mearne) styles; bindings by Roger Payne.

About halfway down the room is a large astronomical globe, by P. Coronelli (1693), opposite which are three cabinets containing the *Tapling Collection of Postage Stamps*, with slides which the visitor pulls out for himself.

The **Manuscripts Saloon** adjoins the King's Library on the S. Cases in the middle of the room: CASE A. Greek papyri from Egypt, including the only extant MSS. of Bacchylides, of Aristotle on the Constitution of Athens, and of the Mimes

of Herodas; portions of Plato's *Phædo*, of the 3rd cent. B.C., the second oldest Greek MS. known; fragments of the Sayings of Jesus (1st or early 2nd cent. A.D.) and of the Epistle to the Hebrews (early 4th cent. A.D.). B. Wax tablet, apparently a Greek schoolboy's copy-book; Greek MSS. on vellum. C, D. Representative Latin and other MSS. (3rd-15th cent.), including (in C) the 'American Testimonial MS.' (English verse of 15th cent., on vellum). E. English MSS.; *Beowulf* (unique MS.; c. 1000 A.D.); Langland's *Piers Plowman*; the *Canterbury Tales*; Occleve's '*De Regimine Principum*,' with the author's miniature portrait of Chaucer; Mandeville's *Travels*; York and Coventry mystery plays. F (central octagonal table-case). English chronicles: Bede, *Anglo-Saxon Chronicle* (damaged by fire in 1731), Wace, William of Malmesbury, Matthew Paris, and others.

CASES G and I. *Biblical MSS.* — In G: *Pentateuch* (9th cent.), probably the oldest extant Hebrew MS. of any considerable portion of the Bible; *Codex Alexandrinus* in Greek (5th cent.), next to the *Codex Sinaiticus* (in Petrograd) and the *Codex Vaticanus* (in Rome), the oldest extant MS. of the Bible. In I: Earlier of the two versions of Wycliffe's English Bible; earliest English version of the Gospels (Wessex; end of 10th cent.); copies of the Latin Vulgate. — We next inspect the cases flanking the entrance to the King's Library.

CASE IX (W. side). Books written by or showing autographs of *English Sovereigns* from Henry VII. to Charles I.; prayer book used by Lady Jane Grey on the scaffold. — \*Cases X and XI contain *Autograph Literary Works* of extraordinary interest, including MSS. by nearly all the greatest English authors.

CASE XII (E. side) contains recent acquisitions. On the walls are frames with deeds and papyri: W. side, Bull of Pope Leo X. conferring on Henry VIII. the title of 'Defender of the Faith,' facsimile of *Magna Charta* (original copy shown on application at the Students' Room); E. side, Proclamation offering a reward for the capture of the Young Pretender, and his counter-proclamation (1745).

Two cases flanking the door to the Newspaper Room contain impressions of seals of British sovereigns (from Edward the Confessor), archbishops, etc. — On the pilaster by Case G is Nelson's draft of instructions for the battle of Trafalgar. Opposite, near Case I. Journals of Captain R. F. Scott, the Antarctic traveller (1910-12); below, two volumes of the '*South Polar Times*.'

The sloping cases by the entrance to the Grenville Library are numbered from the door. CASE I. *Autographs* of British sovereigns from Richard II. (none being known earlier) and of some famous foreign sovereigns (Charles V., Henri IV., Peter the Great, Louis XIV., Frederick the Great, Napoleon). — II-IV.

*Historical Autographs and Documents* (1390–1885), including description of the execution of Mary, Queen of Scots, Nelson's sketch-plan of the battle of the Nile, his unfinished letter to Lady Hamilton written on the eve of Trafalgar, and the last page of General Gordon's diary. — V and VI (at right angles to III and II), *Charters* (785–1508). In V is the log-book of the 'Victory' (1805). — VII and VIII, flanking the door to the Students' Room, *Literary Autographs*, of great interest, from the hands of many famous men, both English (Case VII) and foreign (Case VIII). In Frame 15, on the wall opposite Case VII, Milton's agreement for the sale of the copyright of 'Paradise Lost' (Milton's signature perhaps by a clerk, as he was blind by this time), and a grant of Edmund Spenser.

**\*Grenville Library.** On the walls are the books bequeathed in 1847 by the Right Hon. Thomas Grenville. The exhibition-cases contain a selection of mediæval illuminated MSS. Cases E–H in the Manuscripts Saloon should be studied in conjunction with the cases in this room. We begin at the farther (W.) end, on the N. side.

CASE I (W. slope), *Byzantine* (11–13th cent.); (E. slope) *\*English* (10–11th cent.), especially in the southern style originating from Winchester; note the free outline drawing and conventional elongation of the figures. CASES II and III (and below I), *English* (12–15th cent.): 17. Life of St. Guthlac, with outline drawings resembling those in the Winchester MSS.; 31. Admiralty Ordinances (c. 1413), with typical English decoration of foliage; 32. Initials cut from a missal, probably made for Richard II., with delicate miniatures enclosed in the letters; 33. Lectionary (c. 1400), with a large portrait-group of the artist presenting the book to his patron; 35. Metrical life of St. Edmund, with miniatures valuable for the costumes.

CASE IV. *French* (9–16th cent.). About 1400 the French style and the English diverge, the French being marked by the delicate ivy-sprig borders, which later became mechanical. No. 40. Gospels (9th cent.); 41. Psalter (13th cent.); 43. Roger Parmensis on surgery, with illustrations of cases; 46. Bible history moralized; 47. Apocalypse; 49. Order of the Coronation; 51. Missal (14th cent.).

CASE V. *French and Flemish* (12–16th cent.). The finest style prevailed in the late 15th century. 64. Cæsar, with miniatures in grisaille; 73. Miniatures illustrating Mandeville's Travels; Hours of the Virgin, with delicate landscape miniatures surrounded by borders of flowers, fruit, and birds; numerous Books of Hours; 74. Ordinance of Charles the Bold; 75. Statutes of the Order of the Golden Fleece. Some of the MSS. have portraits of their first owners.

CASE VI. *Italian* (12–15th cent.): 81. Psalter (12th cent.) in the Monte Cassino style; 83. Breviary in the Byzantine style, which survived in Italy; 84. Miniatures of the school of Giotto. The later examples (esp. No. 101) show Renaissance influence.

In the lower compartments of Cases I, IV–VI are MSS. too large for their proper places; 102–105 are English, 106–110 French, 111–118 Flemish, 119–124 Italian; note the romances. — CASES VII and VIII. MSS. of various schools, bequeathed by Baron Ferdinand Rothschild (p. 348) and A. H. Huth (d. 1910).

CASE IX (between II and III), *Bindings of MSS.* Metal bindings, with enamels; 4. Worked and jewelled silver binding; 5. Ivory carvings; 14. Deer-skin; 24, 26. English royal velvet. — Opposite is a case containing recent acquisitions and (below) a Hebrew Pentateuch on leather (prob. 14th cent.).

On the N. side of the Hall of Inscriptions is a passage leading

to the **Reading Room** (p. 323), which may be viewed from the entrance by visitors under the charge of the commissionaire. The dome (140 ft. in diameter and 106 ft. high) is, next to that of the Pantheon in Rome (142 ft.), the widest in the world; it was tested and redecorated in 1907. The superintendent's raised desk occupies the centre, and from it a service passage leads into the library; it is ringed round with desks holding the General Catalogue, which, including the Maps and Music Catalogues, is in well over 1000 volumes. The ground-floor shelves are occupied by a large library of reference books, which may be consulted directly by readers; other books are requisitioned by filling up forms. The room has seats for 458 readers, and there is, besides the Newspaper and Map Rooms, a large room, called the North Library, for students of rare books, etc. In 1920 there was a daily average of 484 readers and 1,162,701 books were issued for their use. — Applications for readers' tickets (gratis) should be made in the Director's Office or by writing; a recommendation from some responsible person, not a hotel or lodging-house keeper, is required; readers must be not under 21 years of age. [*A Guide to the Use of the Reading Room* may be bought in the Hall; 6d.]

The Library of the **British Museum** (history, see p. 324) contains nearly 4,000,000 volumes, and its shelves, if placed end to end, would stretch for about 50 miles. It ranks with the Bibliothèque Nationale at Paris as one of the two largest libraries in the world; in foreign books it is far the richest. These and older books are provided from a Treasury grant and by donation, while, by law, a copy of every book, newspaper, and so forth published in the United Kingdom must be deposited, on demand, at the British Museum, where it must be accepted and preserved. The University libraries at Oxford, Cambridge, Dublin, and Aberystwyth, and the Advocates' Library in Edinburgh share this right to receive copies of books, etc., without the compulsion to preserve them. Comp. 'The British Museum Library,' by C. E. Rawlings (1917).

### 38. THE LONDON MUSEUM.

The London Museum is most conveniently reached by taxi, for no omnibuses pass close to it, and the nearest stations are *Dover Street* and *Down Street*, on the Piccadilly Tube (Appx., p. 15), which lie respectively over  $\frac{1}{2}$  m. to the N. and  $\frac{3}{4}$  m. to the N.W., and *St. James's Park*, on the District Railway (Appx., p. 11), which is  $\frac{3}{4}$  m. to the S.E.

**ADMISSION.** The Museum is open on Fri. and Sun. from 2 to 6 (Nov.—March 2–4) and on all other days from 10 to 6 (10–4). Admission is free except on Tues. (1/). — No official CATALOGUE is published; but 'The London Museum,' by F. J. Harvey Durlon (London, 1914; 2/6), and 'The Story of Stafford House,' by Arthur I. Dasent (1921), may be found useful by interested visitors.

The **\*London Museum** (Pl. B 34, I), an interesting and varied collection illustrating the history, the social and domestic life, and the manners of London, on the lines of the Musée Carnavalet of Paris, occupies a dignified mansion with a stately portico situated in Stable Yard (p. 120), a little to the W. of St. James's Palace. The house, now called **LANCASTER HOUSE**, but long known as *Stafford House*, was



built about 1825 by *Benjamin Wyatt* on a site once partly occupied by Godolphin House, a residence of Charles James Fox. The top story was added much later by *Sir Charles Barry*, who designed the magnificent \*Grand Staircase and the interior decorations.

The house was originally built for the Duke of York who is commemorated by the York Column (p. 118), with money said to have been advanced by the Marquis of Stafford, afterwards first Duke of Sutherland. The Duke of York died before its completion, and in 1841 the Crown-lease was sold to the second Duke of Sutherland. For nearly seventy years this mansion, under the name of *Stafford House*, enjoyed the reputation of being the most sumptuous private residence in London. In 1912 it was purchased by Sir William Lever (now Lord Leverhulme), who generously presented it to the nation, and the name was then changed to *Lancaster House*, in honour of the King's title of Duke of Lancaster and to commemorate the generosity of a Lancashire man. — The London Museum originated in the Hilton Price Collection of London antiquities, purchased by the trustees in 1911, and has been supplemented by purchases, gifts, bequests, and loans. Housed at first in Kensington Palace, the collections were transferred to Lancaster House, taken over by Government in 1913, and opened to the public in 1914. — The keeper is *Mr. F. A. Harman Oates*.

The arrangement of the collections is chronological, beginning on the ground-floor, the basement being devoted to the larger architectural exhibits and miscellaneous objects. Copious signs and indicators guide the visitor through the rooms in the proper historical sequence; and each room is provided with a notice indicating the period dealt with, each case with a synopsis of its contents, and each object with an explanatory label.

The chronological sequence begins on the **Ground Floor**, to the left of the central hall, in which some of the most recent acquisitions are usually shown. — Room I (*Prehistoric*). Objects of the Stone, Bronze, and Iron Ages, mostly found in the Thames. [A relief-bust of Garibaldi, over the door, commemorates the Italian patriot's visit to Stafford House in 1864.] — Room II (*Roman Occupation*). This room contains Roman pottery ('Samian' and 'New Forest' ware; large wine-jars), bronze lamps, domestic articles (sandals; remains of a flute), mosaics, a small tombstone with a Greek inscription, a marble bust found in the Thames valley, and a well-known Mithraic group in marble, found in the Walbrook. Also reproductions of objects in the more extensive collections of Roman-British remains at the Guildhall and the British Museum. On a clay wine-bottle, in a glass-case by the W. wall, is the name 'Londini,' a unique occurrence. — Room III (*Saxon and Early Norman*). Scramasaxes and Sæxes, the large knives from which the Saxons are supposed to have taken their name; bell and sword, found in the Thames; brooches and armlets; pottery; bronze Christ with traces of enamel; skeleton of a Saxon woman (6th cent.). — Room IV (*Mediæval*; circa 1200–1500). Weapons (swords, battle-axes, daggers), armour; spurs; glazed pottery; pilgrimage souvenirs; one of the three extant copies of Wynkyn de Worde's 'Chronycle of

Englonde' (1497); bosses from the Greyfriars monastery (p. 224); carving from Crosby Hall (p. 158). In a frame near the entrance to the next room is a fragment of King Edward III.'s coronation-robe (1327). — Room V (*Gold and Silver*), interrupting for a moment the chronological sequence. In a case opposite the entrance are the collar of the Bath and other insignia. By the N. wall (r.) is a case containing seals and badges of City Companies (p. 189); Doggett's badge (p. 38); 'touch pieces' for the 'king's evil,' etc. Other cases contain domestic silver ware, 17–19th cent.: standing-cup and cover (1640); royal relics; gold rings of various periods (two Roman); silver finger-bowl (17th cent.), snuffers, coffee-pots, etc. In the central case is a collection of wonderfully graceful \*Jewellery and Jewels. This was found in 1912 buried in Wood St. (p. 249) and seems to have been the stock-in-trade of a 16–17th cent. jeweller (comp. p. 256). — We now return to the entrance-hall and ascend the stately staircase to the—

**First Floor.** On the upper landing are an oaken cradle from Chepstow Castle (15th cent.), a royal cradle (17th cent.), an elaborate 'regulator' clock, and early books printed in London. In the passage leading to Room I is Sir Thomas Gresham's \*Steelyard (1572). — Room I (*Tudor Period*; 1500–1600). The London of Queen Elizabeth and Shakespeare is here illustrated by a great variety of exhibits. The pottery includes many 'bellarmine' or 'greybeards,' i.e. earthenware flasks named after Cardinal Bellarmine (d. 1621). By the wall opposite the door are cases with leather articles (including 'black jacks' or jugs) and articles of clothing (apprentices' flat caps). By one of the windows, pedlar's pack. In a recess, case with personal ornaments of the 16th century. On the right wall: earliest known sampler; small placard ('Lord have mercy upon us'), a relic of the plague of 1592. By the exit, Venetian glass bowls. Cases on the walls begin a fine collection of spoons (continued in the following rooms). Room II (*Early 17th Century*; the period of James I., Charles I., and the Civil War). The pottery here includes numerous 'tygs' (loving-cups with two or more handles), etc. The mirrors, needlework, clothes, clay-pipes, and pipe-stoppers should be noticed. In one case are eight James I. farthings found hidden in an old shoe. Various documents here refer to the civil commotions of the period. — Room III (*Commonwealth*). The exhibits include the valuable Tangye Collection of Cromwellian documents, books, and prints; Oliver Cromwell's family Bible, pocket-Bible (with his autograph), and watch; and the reputed skull of Charles I.'s executioner. The Puritan texts and mottoes on the sad-coloured pottery should be noticed. — Rooms IV and V (*Restoration Period*). Large collection of pottery. Interesting documents, including a

summon to the Trained Bands (1688). In one case is a bundle of hair and nails, used as a malicious 'charm' (found in the small bellarmine beside it). On the wall of Room IV are relics of the Great Plague (1665). In Room V are models of two men-of-war of James II.'s time and a case containing spurs and gloves. In other cases are specimens of Lambeth delft and stoneware by John Dwight of Fulham (p. 433), 'fuddling cups,' 'puzzle jugs,' etc. — Room VI (*Eighteenth Century*). Chelsea ware, Battersea enamels, etc., lent by Mrs. Salting and others. Of the Chelsea ware (1745–69) the finest example is the famous \*Dancing Lesson or Group within a Bosage, designed by Roubiliac. Here are also objects of domestic use; wooden cups; porcelain of City Companies; pistols; glass; pewter; tygs with several handles. — Room VII, the *Joicey Room*, belongs to the same period. The contents, presented by Mr. J. G. Joicey (d. 1919), include Chelsea and Battersea ware, Bow china (1744–76); watches, snuff-boxes, and trinkets; objects made in London in the 18–19th centuries.

The \*COSTUME GALLERY (Room VIII) affords a most interesting study of the changes in dress during three centuries. The earliest costumes are two Elizabethan suits for men and a 17th cent. lady's dress, all in the detached case nearly opposite the door. A velvet coat belonging to Oliver Goldsmith and officers' uniforms worn at Waterloo (1815) and Dettingen (1743) may be mentioned. Other cases contain collections of shoes, hats, gloves, fans, etc. At the end of the room is a group representing a Georgian dinner-party. — Room X (*Royal Room*), with personal relics of the reigning dynasty; costumes; souvenirs of Queen Victoria.

**Top Floor.** On the staircase begins the fine and copious \*Series of Prints and Drawings of London Views. On the top landing we turn to the right. — Rooms I and II contain the *Mankiewicz Collection* of prints of Old London and several topographical models. — Room III is a reproduction of the interior of No. 16, North Side, Clapham Common, built in 1710. — Room IV contains water-colour drawings of London by *Philip Norman* and an ivory and marquetry model of St. Martin's in the Fields (p. 65). — Room V. Oil-paintings of London scenes, including works by *Hogarth* and *Canaletto*. — Room VI. Views of Old London, lent by Mr. Theodore Lumley and others. Models of the City Gates. — Room VII. *Jerningham Collection* of views of London Parks. Model of St. James's Park in 1814. — Room VIII. *P. A. S. Phillips Collection* of water-colour views of London. Woolsack (19th cent.) formerly owned by Lord Chancellor Eldon. — Room IX illustrates *London in War Time*. Zeppelin bombs, models of buildings damaged by air-raids, photographs of zeppelin raids, anti-aircraft shells, and other war-relics. Old fountain from Bartholomew Close. Original designs

for the Red Cross by J. S. Sargent and Francis Gribble. Uniforms worn in London during the War. Maps used by German airmen. Posters. Signs relating to air-raids. — Room X. Continuation of *Phillips Collection*. — Room XI. Georgian relics. Objects of London make (chiefly of the 19th cent.). Isleworth ware, Martin ware, Staffordshire figures (including representations of eminent persons). Early pianos. — Rooms XII and XIII (*Theatrical Collection*) contain prints, old play-bills, relics of famous actors and actresses, death-mask of Sir Henry Irving (in wax), tinsel pictures, stage-jewellery, arm-chair in which Charles Dickens was photographed, etc. — Room XIV (*Children's Room*) has a collection of London 'street pennyworths,' dolls and doll-houses, dolls dressed by Queen Victoria, and 17-19th cent. toys. — Room XV is a reproduction of Viscount Wolseley's bedroom, from the Ranger's Lodge at Greenwich. — Room XVI (closed). — Room XVII (*Frost Fair Collection*) contains documents and prints relating to the various occasions on which the Thames has been frozen over (1092-1814; comp. p. xix). Transformation pictures. — Other small rooms contain views of London.

We now descend to the Ground Floor and make our way to the staircase (near Room I) leading to the—

**Basement.** This contains the larger exhibits: architectonic details, woodwork, large models, and miscellaneous objects, mainly of the 18th and 19th cent.; also, exhibits too large to be shown in their appropriate historical positions in the preceding rooms, photographs of historic London houses, and numerous prints and drawings of London. To the left from the foot of the staircase is a quaint Georgian shop-window, behind which are toys and knick-knacks. Adjacent are shop-signs (17-18th cent.), and a post-chaise used by the Duke of Wellington at Waterloo. In the corridor to the left are several well-lighted \*Models of Old London given by J. G. Joicey. Turning to the left on emerging from this corridor, we reach a room in which are a prehistoric canoe and a large \*Roman Boat (3rd or 4th cent.) found 30 ft. below the surface of the ground on the site of the new County Hall (p. 316). Here is also a model of Buckingham Palace as it was before 1913 (comp. p. 113). In returning we pass, by the window, a case with a set of mallets for playing 'pail-mail' (p. 111), and enter a room with the last cabriolet driven in London (given by Lord Rosebery), old fire-engines, relics of the Great Fire, etc. Next comes a room with a model of the Tower in 1660 and another with a life-size wooden horse ascribed to Grinling Gibbons. In a recess to the left is a reproduction of a small 17th cent. room, with figures in the costume of the time of Charles II. Farther on are models of Isaak Walton's house (p. 218) and Hogarth's house (p. 433), and an equestrian effigy

of Queen Elizabeth. We then reach a section devoted to prison relics, including the main entrance-door of Old Newgate prison, a reproduction of a cell, fetters, execution-straps, 'last dying confessions,' and souvenirs of noted criminals. Finally we reach a corridor off which open small rooms, with an old printing press and wood-blocks, a voting urn, three obsolete bicycles (one of 1850), etc.

### 39. THE NATIONAL GALLERY.

**STATIONS:** *Trafalgar Square*, on the Bakerloo Tube (Appx., p. 14); *Strand and Leicester Square*, on the Hampstead Tube (Appx., p. 14); *Charing Cross Terminus* (p. 4). — **OMNIBUSES** to and from every part of London.

**ADMISSION** (comp. p. 56). The Gallery is open daily throughout the year, except on Christmas Eve, Christmas Day, and Good Friday. On Wed. and Sat. it is open free from 10 a.m. until 6 p.m. in summer (April-Sept. inclusive) and till dusk in winter. On Mon. and Tues. it is open at the same hours, and on Thurs. and Fri. (students' days) from 11 until 4 or 5, on payment of 6d. On Sun. it is open free from 2 p.m. until 6 p.m. or dusk. — Umbrellas, etc., must be left at the entrance (no charge). Gratuities are forbidden.

**GUIDE LECTURER** (p. 323). An official guide-lecturer lectures every week-day morning from 11 till 12 or 1 (no charge).

**CATALOGUES.** The official *Catalogue*, with short biographical notices of the painters in alphabetical order (1921; 1/6) and a smaller illustrated guide (1921; 1/6) are sold at the publications stall in the vestibule.

**PHOTOGRAPHS** and an official series of postcards are on sale in the vestibule. Good photographs may be obtained also from *Mansell*, 405 Oxford St., *Deighton*, 4 Grand Hotel Buildings, Charing Cross, and the *Autotype Fine Art Gallery*, 74 New Oxford St. — The official publishers to the Trustees of the National Gallery are the *Medici Society*, 7 Grafton St.

**BOOKS.** *E. T. Cook*, 'A Popular Handbook to the National Gallery' (vol. i.; 8th ed.; 1912); *M. H. Witt*, 'German and Flemish Masters in the National Gallery' (1904); *Mrs. C. R. Peers*, 'In the National Gallery' (Early Italian Schools; 1913); *M. Brockwell*, 'The Lewis Bequest' (1909).

The **\*\*National Gallery** (Pl. B 38, I, III) occupies a commanding site on a terrace extending along the whole of the N. side of Trafalgar Square (p. 64). The central portion of the building, in a Grecian style, designed by *W. Wilkins*, was built in 1832-38, the columns of the portico being brought from Carlton House (p. 118). Additions were made in 1876, 1885-87, and 1911. Until 1869 the building was shared by the Royal Academy, before its removal to Burlington House (p. 125).

**HISTORY.** The British National Gallery of Pictures was founded by the purchase of the collection (38 paintings) of John Angerstein and was opened at his house, No. 100 Pall Mall, on May 10th, 1824. It was transferred in 1834 to No. 105 Pall Mall, and in 1838 was installed in its present quarters. The collection has been extended by numerous purchases (notably of the Peel Collection in 1871) and by many generous gifts and bequests, amongst the chief donors of pictures being Sir G. Beaumont (1826), the Rev. Holwell Carr (1831), J. M. W. Turner (1856), Queen Victoria (1863), Mr. Wynn Ellis (1876), Mr. Henry Vaughan (1900), Mr. George Salting (1910), and Sir Henry Layard (1912).

The standard of the National Gallery collection is remarkably high. Excepting the French School and the Early British School, its representation of the various schools is probably the most choice and thorough in the world. In conjunction with the Wallace Collection (Rte. 45; for

French and Dutch pictures), the Tate Gallery (Rte. 43; for British art), and the print-room of the British Museum (p. 347; for British water-colour masters), the National Gallery makes London an unparalleled centre for the student of painting and for the general art lover.

The Director of the National Gallery is *Sir C. J. Holmes*; the Keeper and Secretary is *Mr. C. H. Collins Baker*.

Owing to the structural alterations now going on the present arrangement of the gallery is provisional. When Rooms VI, VII, and IX are re-opened they will probably contain the Venetian and Allied Schools; and Room X will probably be devoted to the Dutch School. Changes therefore in the description given below must then be looked for.

The well-lighted basement is arranged as a REFERENCE COLLECTION, which, though of comparatively minor importance, includes many fine works. It is open to visitors on application.

On passing into the *Hall* beyond the entrance, we have a staircase on our right, ascending to the Spanish and Netherlandish Schools, and one on our left ascending to the French and British Schools. We, however, mount the steps straight in front, and, beyond the NORTH VESTIBULE, begin our inspection of the **Italian Schools**, which occupy the N. half of the W. wing. In the vestibule, opposite the catalogue-stall, are hung some good Italian primitives (No. 564 by *Margaritone*, No. 565 by *Cimabue*) and Egyptian mummy-portraits.

ROOM I. To the left: *Duccio* (1260?–1339; the first and greatest master of the Siennese School), 1330. Transfiguration, part of the *Maestà* painted in 1308–11 for Siena Cathedral, 1139. Annunciation; 1216. *Spinello Aretino* (1330?–1410), Fall of the rebel angels; 663. *Fra Angelico* (1387–1455), Christ with angels, patriarchs, saints, and martyrs, the predella of the altarpiece at San Domenico at Fiesole, containing 266 figures; \*667. *Fra Filippo Lippi* (1406?–69), St. John the Baptist with saints; \*1217. *Ercole Roberti* (1440?–96), Israelites gathering manna, rich in colour and design; 276. *Spinello*, Two Apostles; 767. *Domenico Veneziano* (flor. 1438–61), Saint's head; \*288. *Perugino*, Triptych with the Virgin in adoration, and in the wings, the angel Raphael with Tobias and St. Michael; *Verrocchio* (1435–88), 296. Madonna and Child with angels, 781. The angel Raphael and Tobias; 283. *Benozzo Gozzoli* (1420–98; pupil of *Fra Angelico*), Madonna and Child, remarkable for its gay colour and rich detail; *Raphael*, 168. St. Catherine, \*213. Vision of a knight, illustrating the master's earliest manner (below, the pen-and-ink design); \*790. *Michael Angelo*, Entombment, a superb example of his early time; 593. *Lorenzo di Credi* (1457–1537; pupil of *Verrocchio*), Madonna and Child; 2919. *Raphael*, Procession to Calvary, a predella-piece; \*583. *Paolo Uccello* (1397–1475), Rout of the Siennese by the Florentines at San Romano in 1432, the finest preserved memorial of the painter, and one of a series painted for the Riccardi Palace at Florence; \*665. *Piero della Francesca* (1416?–92), Baptism of Christ; 597. *Cossa* (1435?–77), St. Hyacinth; \*809. *Michael Angelo*,

Madonna and Children, with angels; \*908. *Piero della Francesca*, Nativity; \*1034. *Sandro Botticelli* (*Filipepi*, 1444-1510; pupil of Lippo Lippi), Nativity, cryptic and symbolical, painted in 1500 under the influence of the teaching of Savonarola; 274. *Andrea Mantegna* (1431-1506; brother-in-law of the Bellini), Madonna and Child with saints; *Sassetta* (1392-1450), 1842. Heads of angels, Miracle of the Holy Sacrament (on loan); 1138. *Andrea dal Castagno* (1410?-57), Crucifixion, a little predella-piece of austere and tragic grandeur in conception.

Room II, to the W. (left) of Room I. To the left: \*3085. *Carpaccio* (1465-1525 or 6), St. Ursula; \*776. *Antonio Pisano* (1397?-1455), SS. Anthony and George; 1411. *Ercole Roberti* (1440?-96), Diptych; 269. *Giorgione* (1477-1510), Gaston de Foix; \*1166. *Antonello da Messina* (1430-79; who made popular in Italy the oil-technique of the Netherlanders), Crucifixion, wonderful in sentiment and colour; 3076. *Buonconsiglio* (flor. 1490-1535), St. John the Baptist, stern and profound; 694. *Catena* (1470-1531?), St. Jerome; 2725. *Benedetto Diana* (1460?-1525), Christ blessing; \*1141. *Antonello da Messina*, Portrait of himself; \*1233. *Giovanni Bellini* (c. 1430-1516; younger brother of Gentile), Blood of the Redeemer; 1127. *Ercole Roberti*, Last Supper; *Cima*, 1310. Ecce Homo, 634. Madonna; 3077. *Carpaccio*, Death of the Virgin; 1418. *Ant. da Messina*, St. Jerome, of miniature-like detail; 590. *Marco Zoppo*, Dead Christ; 630. *Gregorio Schiavone* (1436?-74), Madonna and Child with saints; 2493. *Seb. del Piombo*, Salome. \*1417. *Mantegna*, Agony in the Garden, an early but profound work (1459); its influence on No. 726 (adjoining) should be noted. \*726. *Giovanni Bellini*, Agony in the Garden, with a beautiful sense of landscape, responsive to human emotion. The first idea of these designs is found in a sketch-book of Iacopo Bellini, father of Giovanni. 2506. *Cima*, Madonna; 1211, 1212. *Domenico Morone* (1442-1503?), Tournament scenes (of documentary interest); 284. *Bart. Vivarini*, Madonna and Child; \*1436. *A. Pisano*, Vision of St. Eustache, in which the wealth of animal life should be noted; 285. *Francesco Morone* (1470?-1529), Madonna and Child; \*189. *Giov. Bellini*, Loredano, doge of Venice in 1501, a noble portrait; 3070. *Cosimo Tura*, Allegorical figure; \*3099. *Gentile Bellini* (c. 1426-1507), Mohammed II., a portrait painted in Constantinople in 1480, for which the painter was made a bey by the sultan; 1145. *Mantegna*, Samson and Delilah; 602. *Carlo Crivelli*, Dead Christ.

Rooms XXVI-XXIX, beyond R. II, contain important works of the Venetian and other schools, which may be visited at this point, or in their order as we make the circuit of the gallery (see p. 370).

Room V, entered from the N. end of R. I, contains paintings of the Milanese School. 3097. *Giov. Pedrini* (flor.

1508-30), Bearing of the Cross; 18. *Bern. Luini* (1475?-c. 1532), Christ disputing with the doctors; 1465. *Gaud. Ferrari*, The Resurrection; *Ambrosio Borgognone* (1455?-1523), 1077. Madonna and Child, 1077a, 1077b. Passion scenes. On a screen, \*3073. *Bramantino* (c. 1460-1529; follower of Butinone and Bramante), Adoration of the Kings, one of the two pictures by this master outside Italy. — 2673. *Boltraffio* (1467-1516), Narcissus; 1410. *Borgognone*, Madonna; *Andrea del Solario* (d. after 1515), 734. Portrait, 923. Venetian senator; 728. *Boltraffio*, Madonna and Child, a charming example. — \*1093. *Leonarda da Vinci* (1452-1519), The Virgin of the Rocks, a later version of the picture in the Louvre. Leonardo's assistant, *Ambrogio da Predis* (flor. 1482-1506), painted the wings (Nos. 1661, 1662, adjacent) for this altarpiece and also No. 1665. Portrait (signed), farther on. 2485. *Cesare da Sesto* (1477?-1523), Salome; 1152. *Piazza* (d. 1529?), St. John the Baptist.

Room III, to the E. of R. I. To the left: 2490. *Attrib. to Lorenzo di Credi*, Costanza de' Medici. 912-914. *Umbrian School*, Story of Griselda, the patient heroine, a series with much entertaining detail; 1173. *Attrib. to Giorgione*, The Golden Age; \*902. *Mantegna*, Scipio, a classical monochrome; \*915. *Sandro Botticelli*, Mars and Venus, a work of the master's middle period, typical of the mood that created the incomparable Spring and Birth of Venus; 928. *Ant. Pollaiuolo* (1432-98), Apollo and Daphne, an early work with delightful landscape and fine action; *Attrib. to Melozzo da Forlì* (1438-94) or to *Justus of Ghent*, 756. Music, 755 (farther on), Rhetoric, figures painted for the library at Urbino; \*911. *Pintoricchio* (1454-1513), Return of Odysseus, a delightful work in fresco; \*651. *Bronzino* (1502-72), Venus, Cupid, Time, and Folly, one of his finest pieces; 1336. *Liberale da Verona* (1451-1536), Death of Dido; \*910. *Luca Signorelli*, Triumph of Chastity; 1125. *Mantegna*, Lucia and Sophonisba, another classical monochrome.

Room IV contains mainly large works. \*727. *Franc. Pesellino* (1422-57), The Trinity, the central panel of the altarpiece of the Santissima Trinità at Pistoia, the last and perhaps most famous work of this rare master; \*569. *Orcagna* (1308-68), Coronation of the Virgin, with a numerous company of saints and angels; \*292. *Ant. Pollaiuolo*, Martyrdom of St. Sebastian, of which the foreground archers summarize the Florentine genius for figure-drawing and design; 769. *Piero della Francesca* (1416?-92), St. Michael and the dragon; 1897. *Lorenzo Monaco* (1370?-1425), Coronation of the Virgin; \*1441. *Perugino*, Adoration of the shepherds, his last work; 1155. *Matteo di Giovanni* (1430-95), Assumption of the Virgin; 293. *Filippino Lippi* (1457-1504; son of Lippo Lippi), Madonna with saints. — We now enter the—



DOME, in the centre of the E. wing. On the main piers hang four important altarpieces: 179. *Francesco Francia*, Madonna and Child with St. Anne; 1119. *Ercole Grandi* (1465-1535), Madonna and Child; \*816. *Giov. Batt. Cima* (1460?-1518), Incredulity of St. Thomas; 1847. *Signorelli*, Madonna and Child with saints. Here are also: *Ant. Vivarini* (d. after 1476), 768. SS. Peter and Jerome, 1284. SS. Francis and Mark; 1147. *Ambrogio Lorenzetti*, Heads of four nuns (fresco).

Room VIII, to the N. of the Dome. On the wall facing the entrance, \*1171. *Raphael*, Madonna and Child with saints, the 'Ansidei Madonna,' painted for the Ansidei family in 1506 and acquired from the Blenheim Palace Collection for £70,000. To the left of this, *Gentile da Fabriano*, \*Virgin and Child with angels (lent by the King); to the right, \*3046. *Masaccio* (1401-28), Madonna and Child. Masaccio ranks after Giotto as the greatest Florentine of the early Renaissance and his conception here of the Babe is perhaps the loveliest in Italian art. — *Carlo Crivelli* (1430?-93?; Venetian School) is well represented in this room: the famous 'Demidoff Altarpiece' (No. 788), in three tiers, is dated 1476; to 1486 belongs his masterpiece, the Annunciation (No. 739); later are the Madonna and Child (No. 807), the Madonna of the Swallow (No. 724), and the Immaculate Conception (No. 906). — Here are also: \*772. *Cosimo Tura* (1420?-95), Madonna and Child, in which the scheme of colour should be noted; \*803. *Marziale* (flor. 1492-1507?), Circumcision, dated 1500, of rare beauty of colour; 568. *Angelo Gaddi* (1333?-96; son of Taddeo Gaddi), Coronation of the Virgin.

Room XI, to the E. of the Dome, contains large paintings. 625. *Moretto da Brescia* (1498-1555), St. Bernardino of Siena; \*729. *Vincenzo Foppa* (1427?-1516; the greatest master of the Milanese School), Adoration of the Kings, a late work and one of his best, and wholly typical of the austere native feeling which was superseded by Leonardo da Vinci; 33. *Parmigiano*, Vision of St. Jerome; 297. *Romanino* (1485?-1566), Nativity; 1. *Seb. del Piombo* (1485?-1547), Raising of Lazarus, tiresome but famous. — On a screen, \*275. *Botticelli*, Madonna and Child, of the master's early middle period, with an almost pathetic conception of the girlish mother.

Room XVI, to the S. of the Dome, contains works of the later Venetian School, including examples of *Guardi* (1712-93), *Canaletto* (1697-1768), *Longhi* (1702-85?; Nos. 1100, 1101, 1334, three typical genre paintings), *Rosalba Carriera* (1675-1757), and *Tiepolo* (1696-1769). Also examples of the Bolognese School, whose reputation in the 18th and early 19th centuries has not endured, by *Annibale Carracci* (1560?-1609), *Guido Reni* (1575-1642), *Carlo Dolci* (1616-86).

The two following rooms are devoted to the **Flemish School**.

Room XV contains the Flemish Primitives, a very important collection. Among the most priceless works of *Jan van Eyck* (1385?-1441) are the three portraits here, all of which are signed: \*Arnolfini and his wife (No. 186), Man in a red chaperon (No. 222), Man in a green chaperon (No. 290). Contemporary with him was *Robert Campin* (1375-1444), or the 'Maître de Mérode' or 'de Flémalle,' a rare master, represented by Two portraits (Nos. 653A, 653B) and two versions of the Virgin and Child (Nos. 2608 and 2609). A picture of Campin's school to be noted is the Death of the Virgin (No. 658). Most valuable examples of the generation succeeding Van Eyck are the \*Entombment (No. 664), the Virgin and Child (Nos. 774 and 2595), and a Portrait (No. 943), all by *Dirk* (*Dierick*) *Bouts* (1400?-75); the \*Virgin and Child (No. 3066), a small work with a prayer inscribed on the shutters, perhaps by *Hugo van der Goes* (flor. 1465-82); the legend of St. Giles (No. 1419), with its delicate feeling for plant form, by the *Master of St. Giles*; and a Portrait of a young man (No. 2593), by *Petrus Christus* (1410-73). In the next generation, and again most important, are *Hans Memling* or *Memlinc* (c. 1435-94), by whom are the Virgin and Child enthroned (No. 686), the Virgin and Child (No. 709), SS. John the Baptist and Lawrence (No. 747), and the Duke of Cleves (No. 2594), a first-rate portrait; and *Geertgen tot Sint Jans* (1465?-1493), a Haarlem painter to whom is ascribed the Marriage of St. Catherine (No. 1085). Later come *Gerard David* (1464?-1523), with a Christ on the Cross (No. 3067), an early work, a \*Portrait of a Canon (No. 1045), and a \*Marriage of St. Catherine (No. 1432), a work of his highest level; *Quinten Massys* (1466-1530), with a Crucifixion (No. 715) and Heads of Christ and Mary (No. 295); *Mabuse* (1472?-1535?), represented by five good examples, the most notable being the \*Adoration of the Kings (No. 2790), reputed to have taken ten years to paint, and a Portrait (No. 946); *Patinir* (1485-1524), represented by four genuine examples and one doubtful (No. 1298. Landscape); and *Prevost* (1462?-1529), with a Virgin and Child (No. 713), a charming work. Others to be noted are the rare painter called the *Delft Master* (c. 1520), with a triptych of the Crucifixion (No. 2922); the *Master of the Death of Mary* (1485?-1540), with a Holy Family (No. 2603); and the *Master of the Half Lengths* (flor. 1525-40), with a Repose in Egypt (No. 720). The *Usurers* (No. 944), by *Marinus* or *Reymerswael* (1497-1567), is a well-known type of satirical genre. A recent addition to this room is the highly interesting \*Adoration of the Magi (No. 3556), a masterpiece of *Pieter Brueghal the Elder* (c. 1525-69).

Room XIV (to the E.) is mainly devoted to *Peter Paul Rubens* (1577-1640), who is seen at his best in the National

Gallery; choice examples represent practically his every aspect. The earliest painting is the Sketch from a Mantegna cartoon now at Hampton Court (No. 278). Then come two portraits: the famous \*'Chapeau de Paille' (No. 852), depicting his wife's sister, and Lord Arundel (No. 2968). Silenus (No. 853) and Peace and War (No. 46), given by Rubens to Charles I. (the children are Balthasar Gerbier's), belong to about 1628. Typical of his splendid last period are the \*Judgment of Paris (No. 194), one of his most perfect works, the Brazen Serpent (No. 59) and the Apotheosis of William the Silent (No. 187), and his free and daring \*Landscapes (No. 66, shewing his country seat, and No. 157). His brilliant assistant *Van Dyck* (1599-1641) shows his early style in a \*Portrait of Van der Geest (No. 52), painted when he was barely twenty and still at Antwerp. A little later is an Artist (No. 49), a delightful group. The \*Lady and child (No. 3011) and the Portraits of the Marchese and Marchesa Cattaneo (Nos. 2127, 2144) are of his Italian phase. *Jacob Jordaens* (1593-1678) is represented by a Holy Family (No. 3215) and a portrait (No. 1895), *Sir Anthony More* (*Antonis Mor*; 1519-78) by a portrait (No. 1231).

Room XII is given to the **Dutch School**, which is very strongly and fully represented in the collection, as will be more apparent when Room X is re-opened. The greatest master here is *Rembrandt* (1606-69), well represented throughout his career. His earliest pictures, and some portraits, are at present exhibited in Room XXVI (p. 370). Here, in the Deposition in the Tomb (No. 43), of c. 1643, we see those greater qualities of vision which from that time on make Rembrandt unique. The Woman taken in adultery (No. 45), of 1644, notwithstanding its somewhat feeble Christ, shews his ever increasing insight into life; the \*Adoration of the Shepherds (No. 47), a small work of 1646, is not surpassed in his whole œuvre in the expression of profound intuition of human emotion. The remaining twenty years of his life are represented in this Gallery by portraits only, with one exception; but even so we learn how more than any other painter Rembrandt made his own the secrets of the human heart, by sympathy comprehending its subconscious depths. The \*Jew Merchant (No. 51), of c. 1650, is noble; the Woman bathing (No. 54), of 1654, is a classic example of that mastery of colour expressed almost in monochrome, of which Rembrandt had the secret. The Portrait of himself (No. 221) is of 1659; a \*Burgomaster (No. 1674) and an \*Old Lady (No. 1675) are both of c. 1661. Referring from the last-named back, over nearly thirty years, to the other portrait of an old lady (No. 775, in R. XXVI) we see how infinitely the aged master has gained in knowledge of humanity in his long years of adversity and ceaseless work. His latest work (1666) is the Portrait of a Woman (No. 237).

Among other noteworthy works in this room are the following (beginning to the left of the door). 2580. *Van Goyen* (1596-1656), River scene; 839. *Metsu* (1630-67), Music lesson; 864. *G. Terborch* (1617-81), Guitar lesson; 3475. *Cornelis Vroom* (c. 1600-61), Landscape (1626); *Vermeer of Delft* (1632-75), \*1383 and, a little farther on, \*2568. Ladies at the virginals; 968. *G. Dou* (1613-75), Portrait of a woman; \*838. *Metsu*, The duet; 1399. *G. Terborch*, Portrait; 192. *G. Dou*, Portrait of himself; 856. *Jan Steen* (1626-79), The music master; \*896. *G. Terborch*, Peace of Munster (1648), a masterpiece of breadth in treatment; 880. *P. Wouwerman* (1619-68; famous for horse pictures), On the sea shore; 846. *A. van Ostade* (1610-85), The alchemist; \*1937. *B. van der Helst* (1612-70), Lady; 2581. *N. Maes* (1632-93), Portrait; \*835. *P. de Hooch* (1629-77?), Courtyard scene; *Frans Hals* (c. 1584-1666), 2528. Man with a glove, and farther on, 2529. Lady with a fan, both of his best period; \*830. *Hobbema* (1638-1709), The avenue, his latest known picture (1689); 2578. *Van Goyen*, Windmill by a river; \*834. *P. de Hooch*, Interior; 1462. *Dubbels* (1620-60?), Sea-piece; 2283. *A. van der Neer* (1603-77), Dawn; 1251. *Frans Hals*, Man, an early work; 832. *Hobbema*, Watermills; 1421. *Jan Steen*, Terrace; 2583. *Paul Potter* (1625-54), Cattle in a stormy landscape, a finely dramatic work; 826. *K. du Jardin* (1622-78), Pastoral; 1021. *Frans Hals*, Woman; 1247. *N. Maes*, Card-players; 1053. *Emanuel de Witte* (1607-92), Church interior; 836. *P. Koninck* (1619-88), Landscape; \*961. *Cuyp* (1620-91), The large Dort; 1137. *J. van Oost* (1601-71), Boy with a muff, a delightful work; \*794. *P. de Hooch*, Courtyard scene; *Gonzales Coques* (1618-84), 1114. Sight, and a little farther on, 1118. Taste, two of a series of the Five Senses; *Adriaen Brouwer* (1605?-38), Tavern scene (on loan).

ROOMS XVII AND XVIII (W. of R. XV) contain the **Spanish School**. In Room XVII the striking individuality of *El Greco* (1545-1614) is seen in Christ expelling the traders (No. 1457) and in the Agony in the Garden (No. 3476). *Zurbaran* (1598-1662) is particularly well represented not only in his Franciscan (No. 230), but even more in the \*Nativity (No. 232), a masterpiece of painting, and in the Lady as St. Margaret (No. 1930). *Velazquez* (1599-1660) can be studied in his earliest phase in the House of Martha (No. 1375), remarkable for its still-life; in his early portraits (No. 1129. Philip IV. and No. 1315. Admiral Pulido-Pareja, dated 1639, replica at Woburn); in the deeply religious emotion and simplicity of the \*Christ at the Column (No. 1148); in the profound penetration of his mature vision (\*No. 745. Philip IV., one of the most searching portraits in the world); and in the famous \*Rokeby Venus (No. 2057), acquired in 1906 by the National Art Collections Fund, and

by that body presented to the nation. This picture was the first to be attacked by the militant suffragettes in 1914. The popular and accomplished art of *Murillo* (1617-82) is typified in *St. John and the Lamb* (No. 176) and in the *Holy Family* (No. 13). No. 1291 is a large *Assumption* by *Valdés Leal* (1630-91). A break of nearly 100 years divides these painters from *Goya* (1746-1828), who is seen at his best in *Dr. Peral* (No. 1951), and *Doña Corbo de Porcel* (No. 1473), both belonging to his middle time (c. 1805). — In Room XVIII *Velazquez* is further illustrated by the \**Boar hunt* (No. 197), a superb landscape, full of movement and light; *Murillo* by two studies of peasant boys (Nos. 74, 1286); *Goya* by two small works (Nos. 1471, 1472); *El Greco* by a portrait (No. 1122), and the head of a saint (No. 3131). *Del Mazo* (c. 1610-87), assistant and son-in-law of *Velazquez*, can be identified here by his signed *Mariana of Austria* (No. 2926), Philip IV.'s second wife. *Morales* (1509?-86), the earliest Spanish painter in the gallery, is seen in a small picture of the *Virgin and Child* (No. 1229), typically religious in feeling though probably a copy of the picture in Madrid. *Ribera*, called *Lo Spagnoletto* (1589-1652), reaches a high level in the \**Dead Christ* (No. 235); the *Shepherd with a lamb* (No. 244) is in his later manner. Other works here are *Ribalta's* (c. 1550-1628) *Christ bearing the cross*, the *Christ in the Temple* (No. 1676) by *Herrera* (1622-85), and a *Toreador* by *Fortuny* (1841-74; No. 3138).

Leaving Room XVII we find ourselves in the EAST VESTIBULE, on the walls of which are two fine landscapes by *Claude* adjoined by two landscapes by *Turner*, thus hung together according to the terms of *Turner's* will.

We now cross to the WEST VESTIBULE and make our way to the rooms in the W. wing of the gallery. In the vestibule are two charming portraits by *Gainsborough* (No. 2928) and *Reynolds* (No. 3343), also the *Plough*, by *F. Walker* (No. 3158), the *Triumph of the Innocents*, by *Holman Hunt* (No. 3334), and, above, *Leda and the Swan*, attributed to *Michael Angelo* (No. 1848). From R. XX, which we enter first, we pass at once to—

Room XIX, in the corner to our left, which contains the pictures of the **German School**. Two famous *Holbeins* dominate the room. On the left is *The Ambassadors* (No. 1314), painted in London in 1533, representing *De Dinteville*, Lord of Polisy (on the left) and his friend, the Bishop of Lavaur; on the floor is painted a distorted skull, which must be viewed from one side to be seen in correct proportions. The other example, one of *Holbein's* most refined and dignified women portraits, is No. 2475, the *Duchess of Milan*, *Christina of Denmark*, widow of the Duke of Milan, painted in Brussels in 1538, in her sixteenth year, when *Henry VIII.* of England was considering her as a likely bride.

This picture was acquired in 1909 for £40,000. *Dürer* is represented by one work only, a Portrait of his father (No. 1938), of which other versions exist in Munich, Frankfort, and Syon House (p. 456); this picture was presented to Charles I. by the citizens of Nuremberg. The German Primitives can be studied in several interesting examples: *Wynrich von Wesel* (?) of Cologne in a St. Veronica (No. 687); the *Master of Liesborn* (flor. 1465) in eight pictures (Nos. 254-261), parts of the high-altar at Liesborn, whence this painter takes his name. The *Master of Werden* (flor. 1474) is known only by the paintings belonging to the National Gallery (Nos. 250-253), originally from the Abbey of Werden, near Düsseldorf. As paintings of ecclesiastical vestments this series has great interest. *The Master of the Life of the Virgin*, named from seven scenes depicting Mary's life (at Munich), is here represented in an eighth picture of the series, the Presentation in the Temple (No. 706). These paintings were done for an altar in St. Ursula's, at Cologne, about 1463-80. The best of these early Germans, the *Master of St. Bartholomew* (working 1485-1510), so called from his altarpiece of St. Bartholomew, now at Munich, is seen in an important piece, SS. Peter and Dorothy (No. 707), of marked character, fine technique, and rich colour. *Cranach the Elder* (1472-1553) can be studied as a portraitist in Nos. 291 and 1925, in the Charity (No. 2925), a typical example of his naive and unsophisticated treatment of allegorical subjects, and in the Virgin with saints, a large triptych lent by the King. The most successful aspect on the whole of German art, literal portraiture, is shewn in a small series of little portraits by *Aldegrevener* (d. after 1553), *Amberger* (d. c. 1562), *Bartholomäus Bruyn* (d. c. 1556), and *Hans Baldung* (d. 1545). The last painter's wider imagination is illustrated also in a Pietà (No. 1427).

Room XX brings us to the **French School**. The examples of *Claude* (1600-82; comp. also p. 365) are among the finest in the world; especially remarkable are the classical Seaport pieces (Nos. 5, 30), to which Turner owed so much, the Cave of Adullam (No. 6), and, among the smaller pieces, the Landscape (No. 61) presented in 1826 by Sir G. Beaumont, who, however, loved the picture so that he begged to be permitted to retain it till he died. *Nicolas Poussin* (1594-1665) also is splendidly represented; the Bacchanalian festival (No. 42) and the Bacchanalian dance (No. 62) were commissioned, it is said, by Richelieu; the Cephalus (No. 65) and the Nursing of Bacchus (No. 39) summarize his perfection of scholarly style; and \*Phocion (No. 40) shows him as one of the great classic landscape painters. He painted also the copy of Titian's 'Banquet of the Gods,' exhibited in this room. His brother-in-law *Gaspard Poussin* (1613-75) is seen to utmost advantage in an Italian landscape (No. 161) and a Land storm (No. 36). Other masters illustrated here

include *Philippe de Champaigne* (1602-74), 1449. Cardinal Richelieu, 779. Three portraits of Richelieu, painted to help Mocchi in making a bust (over the profile to the right: 'de ces deux profiles cecy est le meilleur'), 2291. Card. de Retz; 903. *Rigaud* (1659-1743), Card. Fleury. — On the S. wall is hung a choice group of French Primitives: *Simon Marmion* (1425-89), with the shutters of the reredos of the Church of St. Bertin at St. Omer (Nos. 1302, 1303), of which the main part is now at Berlin; *Corneille de Lyon* (d. 1575), with two typical little portraits (Nos. 2610, 2611); 3539. *François Clouet* (1510-72), Portrait; and an unknown painter provisionally named the *Master of Jehan Perreal*, represented by St. Clement and donor (No. 2669). Here, too, hangs the so-called Fraser-Tytler portrait of Mary, Queen of Scots, by an *Unknown French Master*.

Room XXI. An excellent little Peasant Family Group (No. 1425) by one of the *Le Nain* brothers, assumedly *Antoine* (1588-1648), bridges the gap between the early painters and those of the 18th century. *Watteau* (1684-1721) is shown only in 'La gamme d'amour' (No. 2897); his imitator *Lancret* (1690-1743) is well represented in a series depicting the Ages of Man (Nos. 101-104). Specially interesting is 'Une Parade' (No. 2129), the only picture generally recognized as by *Gabriel de Saint-Aubin* (1724-80). *Greuze* (1725-1805) is represented in attractive examples (No. 206. Head of a girl, No. 1020. Girl with an apple), and *Fragonard* (1732-1806) in a delightful interior (No. 2620. The Happy Mother). — There are several specimens of the Barbizon School, including *Corot* (1796-1875; Nos. 2625, 3285), *Millet* (1814-15; No. 2636), *Daubigny* (1817-78), *Diaz* (1809-76; No. 2632), *Rousseau* (1812-67; No. 2635), and *Boudin* (1829-92; No. 2078). Fine flower-pieces and an admirable \*Portrait of Mr. and Mrs. Edwards (No. 1952) show *Fantín-Latour* (1836-1904) at his best. Other works here include a large landscape by *Claude* (No. 2), and examples of *Delacroix* (No. 3286), *Mignard* (No. 2967), *Chardin* (Nos. 1258, 1664), *J. Maris* (No. 2710), *W. Maris* (No. 2874), *C. J. Vernet* (No. 236), and *Boucher* (No. 1090). A group of French pictures bequeathed by Sir Hugh Lane includes works by *Puvis de Chavannes* (1824-98), *Manet* (1833-83), and *Ingres* (1780-1867).

Rooms XXII-XXV are devoted to the **British School**.

Room XXII contains some of the more modern works, such as the striking portrait of Lord Ribblesdale, by *Sargent* (No. 3044); two Nocturnes and the Little White Girl, by *Whistler* (Nos. 3419, 3420, 3418); the Annunciation and Fazio's Mistress, by *Rossetti* (\*1210, 3055); Ophelia and portrait of Gladstone, by *Millais* (1506, 1666); a portrait (1654) and Orpheus and Eurydice (on loan), by *Watts*; and Christ washing St. Peter's feet, by *Ford Madox Brown* (1894); the Spiritual Form of Pitt guiding Behemoth and

the Procession from Calvary, by *William Blake* (1110, 1164); *Wherries on the Yare*, by *Cotman* (1782-1842; No. 1111); *Windy day*, by *David Cox* (2666); *Youth on the prow and Pleasure at the helm*, by *Etty* (356); *Wood-cutters*, by *Linnell* (438); two portraits by *Opie* (1408, 1826); the *Music lesson*, by *Frank Potter* (2108); portrait, by *Alf. Stevens* (1775); and *Blind Man's Buff*, by *Wilkie*. — This room contains also some admirable works by *Turner* (1988, 523, 535, etc.) and *Constable* (1272, 130, 1824, etc.), forming a prologue to the main display of their art in R. XXIV. The wonderful painting by the latter of *Salisbury Cathedral* (on loan) is supplemented by a superb sketch of the same subject (1814).

In Room XXIV the culmination of English landscape is expressed by *Turner* (1775-1851). His earliest oil-paintings, for example *\*Spithead* (No. 481), painted c. 1809, show his emulation of the great Dutch masters; his competition with *Claude* is illustrated in pictures like *\*Crossing the brook* (No. 497), and *Dido building Carthage* (No. 498), hung in the E. Vestibule (see p. 365), both of 1815. The lovely *\*Frosty Morning* (No. 492) is the dawn of his later vision of such light as no other painter has realized. *\*Ulysses and Polyphemus* (No. 508), the *\*Téméraire* (No. 524), and *Rain, Steam, and Speed* (*Great Western Railway*; No. 538) are magnificent tours de force of his maturity, belonging respectively to 1829, 1839, and 1844. *Calais Pier* (No. 472) is another large canvas, and No. 2680 is a characteristic sketch. — *John Constable* (1776-1837), to whom modern landscape owes so much, is represented in his early phase by *Malvern Hall* (No. 2653), of 1809; in his early maturity by *Flatford Mill* (No. 1273), of 1817, the *\*Hay-Wain* (No. 1207), of 1821, and others; and in his latest time by such examples as the *Cenotaph* (No. 1272 in R. XXII). In such sketches as *Salisbury* (No. 2651), the *Country Lane* (No. 1821), and *Dedham Mill* (No. 2661) his position as father of the most modern developments of landscape is very clear. — Another of the great English landscape painters, *John Crome* (1768-1821), head of the *Norwich School*, may be studied here in his *plein-air \*Mousehold Heath* (No. 689), in which he anticipates the *Barbizon School*; in his superb *Rembrandtesque \*Moonrise on the Yare* (No. 2645), unique in English landscape; and, in his latest phase, in the *\*Poringland Oak* (No. 2674), in which he surpasses his idol *Hobbema*. — *James Ward* (1769-1859) is seen in his large *Harlech Castle* (No. 1158).

This room contains also works illustrating the younger generation of the great period of British portraiture. *Hoppner* (1758?-1810) is poorly represented in the *Countess of Oxford* (No. 900) and the portrait of an actor (No. 133). *Sir Thomas Lawrence* (1769-1830) is represented in large and



small canvases. Mrs. Siddons (No. 785), of c. 1796, shows the influence of Reynolds; two notable portraits in their way are J. J. Angerstein (No. 129) and Mrs. Siddons (No. 188). The fine Scottish painter *Raeburn* (1756–1823) is less well exhibited; \*Miss Hepburn (No. 1146), however, is an admirable example, and Lt.-Col. McMurdo (No. 1435) is typical of his later style. *Opie's* portrait of Mary Godwin (No. 1167) has additional interest in that it depicts the mother of Shelley's wife. Other portrait painters represented are *Gainsborough* (No. 2637; Sir Wm. Blackstone), *John Jackson* (1778–1831; No. 124), and *George Stubbs* (1724–1806; No. 3529. Lady and gentleman in a curricule).

Room XXV is partly devoted to the great period of British portrait-painting. We begin with the portrait of Mrs. Brocas (No. 1281), by *Cotes* (1725–70). We can trace *Joshua Reynolds* (1723–92) through his early period, to which belong \*Captain Orme (No. 681) and \*Lady Albemarle (No. 1259), of c. 1760, to his middle period, exemplified by the *Graces* (No. 79), of 1773, portraits of the daughters of Sir W. Montgomery, *Two gentlemen* (No. 754), of 1778, a noble tribute to Van Dyck, and *Lady Cockburn and children* (No. 2077), a rich production of 1773. Thus we reach his ripest time in the *Holy Family* (No. 78A), \**Heads of Angels* (No. 182), and the *Age of Innocence* (No. 307), two ever-popular pictures, and \**Lord Heathfield* (No. 111), a virile work of 1787–88. His great rival *Gainsborough* (p. 370), not so fully represented in portraiture, is illustrated by the \**Painter's Daughters* (No. 1811), of c. 1755, one of his most perfect works, *Miss Gainsborough* (No. 1482), the *Baillie family* (No. 789), an important work, *Dr. Schomberg* (No. 684), and *Sir H. Bate Dudley* (No. 1044), founder of the 'Morning Post.' His famous \**Mrs. Siddons* (No. 683), of 1784, completes our study. *Romney* (1734–1802), the third of this trio, is seen at his middle and best period in the \**Lady and child* (No. 1667), of 1782; and in his last in the attractive head of *Lady Hamilton* (No. 1668), in which the famous beauty and mistress of Nelson most favourably inspired the artist, the *Parson's Daughter* (No. 1068), and *Mrs. Trotter* (No. 2943), of 1789. The \**Beaumont Family* (No. 3400; painted 1776–78) exhibits Romney in an unfamiliar guise.

The pictures in Room XXV enable us likewise to study, albeit somewhat inadequately, the early developments of British painting. *Bettes* (d. 1573?), a follower of Holbein, is recognized only by his portrait (No. 1496) of Edmund Butts, physician to Henry VIII. No Elizabethan painters are represented, but in *Cornelius Johnson* (1593–1664?), known as *Janssen van Ceulen* abroad, we have a typical English Jacobean and Charles I. painter. The portrait (No. 1320), however, by which he is illustrated exhibits only his last manner, when he had emigrated to Holland owing to the

Civil War. His rival *Dobson* (1610-46) is fairly represented by Endymion Porter (No. 1249), in which Van Dyck's influence is seen at its best. *Lely* is barely represented and *Kneller* by two works only (Nos. 273 and 3272). *Hogarth* (1697-1764) is shown as portraitist in *Quin* (No. 1935), an admirable work, and the \*Painter's Servants (No. 1374); and as a great technician and colourist in the \*Shrimp Girl (No. 1162), the Family Group (No. 1153), and Calais Gate (No. 1464), in making the sketch for which at Calais in 1748 the artist was arrested.

One end of the room is dominated by the large equestrian \*Portrait of Charles I., by *Van Dyck* (No. 1172), brought back to England from Munich by the first Duke of Marlborough. Near it is a fine \*Portrait of the third Marquis of Hamilton, by *Mytens* (1590-1642; No. 3474), acquired in 1919. Near the other end of the room is a portrait of Woollett, the engraver, by *Gilbert Stuart* (1755-1828; No. 217). — We find the agreeable if conventional rustic genre of *George Morland* (1763-1804) admirably shown in the Stable interior (No. 1030), a well-known picture. Nos. 3753 and 3756 (Illustrations to 'Pamela') are by *Joseph Highmore* (1692-1780), the painter of Richardson's portrait in Stationers' Hall (p. 227). A rare painter in whom appears something of Chardin's quality is *Henry Walton* (1746-1813), with Plucking the turkey (No. 2870).

Finally, Room XXV exhibits the beginnings of English landscape—*Samuel Scott* (1710-72), the painter of the London Thames (Nos. 313 and 1223); *Richard Wilson* (1714-82), whose admirable style, shown especially in Nos. 1290 and 108, was founded on Claude; and *Gainsborough* (1727-88), in whom Italian influence is seen (No. 2284. The Bridge) as well as that of the Dutch masters (for example, No. 925. Wood-scene at Cornard, No. 80. The Market-cart). In No. 1283. Dedham, a smaller work, there is an individual English note, heralding Crome and Constable.

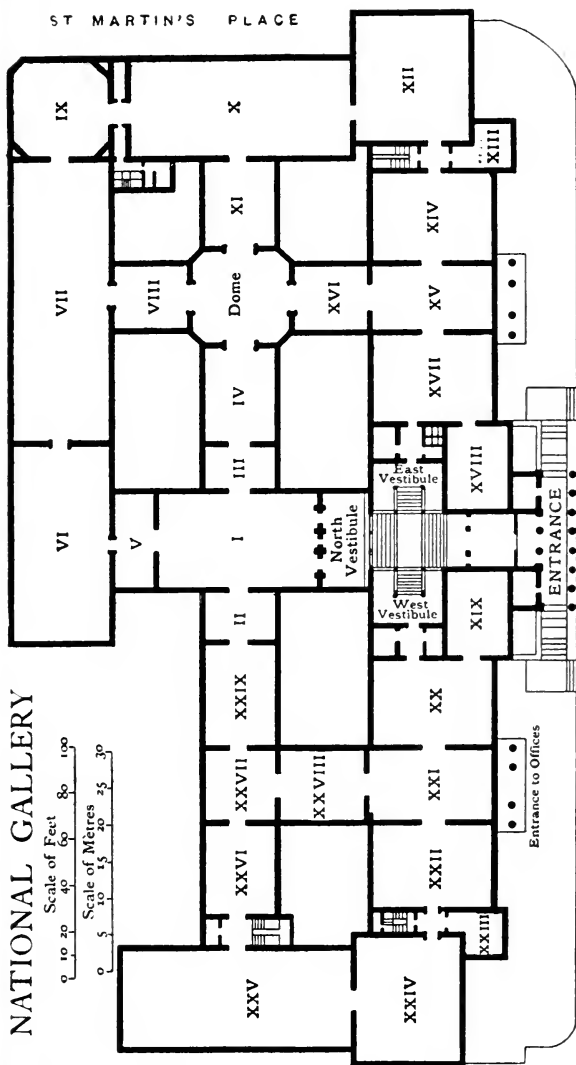
Room XXVI at present contains both Netherlandish (N. half) and Italian works (S. half). Among the most important of the former are: *Rembrandt*, 190. Jewish rabbi (1657), 672. Portrait of himself (1640), a model of correct deportment, almost academic, 166. Capuchin friar, 243, 775, 850. Portraits; 2285. *Hals*, Family group; 1699. *M. Sweertz* (c. 1615-56?), Family group; 1459. *G. van Eeckhout* (1671-74), Wine contract; 1680. *Karel du Jardin* (1622-78), Portrait. — Italian paintings: 1213. *Gentile Bellini*, The mathematician; 2083. *Lorenzo Costa* (1460?-1535), Battista Fieri; 287. *Bart. Veneziano*, Portrait; 808. *School of Giovanni Bellini*, St. Peter Martyr; 736. *Bonsignori* (1453?-1519), The senator; \*742. *Moroni*, The lawyer; 1102. *Longhi*, Andrea Tron, Procurator of St. Mark's; 1105. *Lorenzo Lotto* (1480-1556), Giovanni Giuliano, a fine portrait;

# NATIONAL GALLERY

Scale of Feet  
0 10 20 40 60 80 100

Scale of Metres  
0 5 10 15 20 25 30

ST MARTIN'S PLACE



TRAFFALGAR SQUARE



*Moretto da Brescia* (1498–1555), \*1025. Portrait of a Noble, 299. *Sciarra Cesaresco*; 2507. *B. Veneziano*, Lady; 2672. *Alvise Vivarini*, Venetian gentleman.

Room XXVII contains mainly pictures of the Bolognese and Venetian Schools. The former (comp. also p. 361) is represented by the *Carracci*, *Guercino*, and *Guido Reni* (271. *Ecce Homo*, once popular). Among the Venetian works are two little genre pictures by *Pietro Longhi* (Nos. 1101, 1100). The Madonnas by *Carlo Dolci* (No. 934) and *Sassoferrato* (No. 200) may be noted.

Room XXVIII. *Paolo Veronese* (1528–88), 1041. St. Helena (Vision of the Cross), 1318. Unfaithfulness, 1326. Happy union, two ceiling decorations; \*1313. *Tintoretto* (1518–94), The Milky Way, of the first rank; 1944. *Titian* (1477?–1566), Ariosto the poet, painted c. 1512; \*690. *Andrea del Sarto* (1486–1531), Portrait of a sculptor; 16. *Tintoretto*, St. George and the dragon; \*10. *Correggio* (1494–1534), Mercury instructing Cupid before Venus, a fine example of his rich technique and charm of atmosphere; *Titian*, 4. Holy Family, \*35. Bacchus and Ariadne, a superb painting of c. 1520; \*697. *Moroni*, The tailor; 674. *Paris Bordone* (1500–70), Daphnis and Chloe; 635. *Titian*, Madonna and Children with St. Catherine (c. 1530). In this room also are good specimens of *Tiepolo* and *Canaletto*.

Room XXIX. 2597. *Calcar* (1449?–1546), Portrait group, once assigned to Titian; 735. *Morando* (1486–1522), St. Roch with the angel; \*636. *Palma Vecchio*, Portrait of a poet; \*3098. *Gentile Bellini*, Adoration of the Kings; 812. *School of Giovanni Bellini*, Death of Peter Martyr, with exquisitely painted coppice; 599. *M. Basaiti* (flor. 1500–21) Madonna of the meadow; \*270. *Titian*, 'Noli me tangere,' an early work; 1160. *Giorgione*, Adoration of the Magi; 280. *Giovanni Bellini*, Madonna. — \*1440. *Gentile Bellini*, Fra Teodoro da Urbino; 1450. *Seb. del Piombo*, Holy Family; \*3092. *G. G. Savoldo* (1480?–1550?), St. Jerome; 1024. *Moroni*, Canon Ludovico di Terzi; \*234. *Catena* (1470–1531?), Warrior adoring the Infant Christ, in which is typified the new romantic feeling that replaced the religious inspiration of the older generation; 1031. *Savoldo*, Mary Magdalen; 3074. *Montagna* (1450?–1523), SS. John the Baptist, Zeno, and Catherine; \*777. *Morando*, Madonna with children and angels; \*277. *Bassano (Iacopo da Ponte; 1510?–92)*, Good Samaritan; 1098. *Montagna*, Madonna and Child; 3079. *Palma Vecchio* (1480–1528), St. George and the princess.

## 40. THE NATIONAL PORTRAIT GALLERY.

**STATIONS:** *Trafalgar Square*, on the Bakerloo Tube (Appx., p. 14); *Leicester Square and Strand*, on the Hampstead Tube (Appx., p. 14); *Charing Cross Terminus* (p. 4).—**OMNIBUSES** (Appx.) to Trafalgar Square from all parts of London; Nos. 1, 24, 29, and 48 pass the door.

**ADMISSION** (comp. p. 56). The Gallery is open daily throughout the year, except on Christmas Eve, Christmas Day, and Good Friday. On Mon., Tues., Wed., and Sat. it is open free from 10 a.m. until 6 p.m. in summer (April–Sept. inclusive), until 5 p.m. in March and October, and until 4 p.m. in winter (Nov.–Feb. inclusive). On Sun. it is open free from 2.30 to 5.30 p.m. in March–October, from 2 to 4 p.m. in Nov.–Feb. (inclusive). On Thurs. and Fri. (students' days, p. 181) it is open, on payment of 6d., from 10 to 5 in summer (April–Sept.), 10 to 4 in winter (Oct.–March).—Umbrellas, etc., must be left at the entrance (no charge). Catalogue 1/.

The \***National Portrait Gallery** (Pl. B 38, I, III) occupies a building in an Italian style designed by *Ewan Christian* and situated in St. Martin's Place (p. 65), immediately behind the National Gallery and opposite St. Martin's-in-the-Fields. It contains a most interesting and historically valuable collection of about 2000 portraits (paintings, sculptures, drawings) of men and women of significance in every walk of life. No portrait of any living person is admitted, except those of the royal family. The works vary in artistic merit, but there are examples of Dobson, Zuccherro, Van Dyck, Kneller, Reynolds, Gainsborough, Romney, Raeburn, and other distinguished artists, while among the more modern portraits are a fine series by G. F. Watts, a number of pastels by G. Richmond, and many interesting items among the drawings. The arrangement of the larger portraits is roughly chronological, beginning on the second floor.

The collection, founded by Act of Parliament in 1856, was housed successively at Westminster, South Kensington, and Bethnal Green, before the present gallery was opened in 1896. The building cost £96,000, of which *Mr. W. H. Alexander* contributed £80,000, while Government provided the site and £16,000.—The Director of the Gallery is *Mr. James D. Milner*.

**Second Floor.** Visitors who wish to follow the chronological order ascend direct to the second floor. From the middle of Room VIII, the long room at the head of the staircase, we turn to the left into—

Room I, which contains portraits down to the end of the Tudor period. To the left, *Richard II.* (1367–1400), last of the Plantagenets, *Henry IV.* (1367–1413), first king of the house of Lancaster, and, farther on, *Richard III.* (1452–1485), the last of the house of York; *Geoffrey Chaucer* (d. 1400); *Henry VIII.* (1491–1547), copy of Horebout; *Cardinal Wolsey* (d. 1530); *Sir Thomas More* (d. 1535); *Archbp. Cranmer* (d. 1556); *Edward VI.* (1537–53); *Queen Mary* (1516–58); *William Tyndale* (d. 1536), translator of the New Testament; the martyrs *Ridley* and *Latimer*, burned at the stake in 1555.—

Sir Philip Sidney (1554-86); \**Sir Thomas Gresham* (p. xviii), by Sir Anthony More; *Sir Walter Raleigh* (d. 1618); *Sir Francis Drake* (d. 1596); several portraits of *Queen Elizabeth* (1533-1603).

Room II. Stuart Period. *Mary, Queen of Scots*, as Queen of France, after Clouet, and (farther on) by Oudry; *Countess of Pembroke* (d. 1621), by Gheeraedts; *James I.* (as a boy), by Zuccherò. — *Ben Jonson* (d. 1637); \**Shakespeare* (d. 1616), the 'Chandos' portrait, attributed to Richard Burbage or John Taylor; *Michael Drayton* (d. 1631), author of 'Polyolbion.'

Room III. Stuart Period. *Duke of Buckingham* (d. 1628) and his family, by Honthorst; *Earl of Portland* (d. 1635), by Cornelius Johnson. — *Queen Elizabeth of Bohemia* (d. 1662), two portraits; *Francis Bacon* (d. 1626), Lord Chancellor, by Van Somer; *James I.* (1566-1625), by Van Somer.

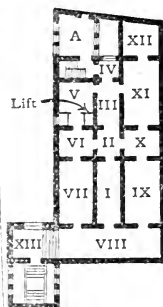
Room IV. *Edward Cocker* (d. 1675; 'according to Cocker'); 'Old Parr' (d. 1635), said to have attained the age of 152 years (p. 95).

Room V. *Sir Kenelm Digby* (d. 1665), *Sir John Suckling* (d. 1642), the poet, both by Van Dyck; *Robert Walker* (d. 1658?), the painter, by himself; *William Dobson* (d. 1646), the painter, by himself; *Sir Anthony van Dyck* (d. 1641), by himself. — \**Francis Quarles* (d. 1644), author of the 'Emblems,' by William Dobson, *Queen Henrietta Maria* (d. 1669), *Children of Charles I.*, *Charles I.* (1600-49), all after Van Dyck. \**Group of Statesmen*, by Gheeraedts (comp. p. 195); *Abp. Laud* (d. 1645).

Room VI. The Civil War. *John Hampden* (d. 1643), *Oliver Cromwell* (1599-1658), both by Walker; *Thomas Hobbes* (d. 1679), the 'philosopher of Malmesbury,' by J. M. Wright; *Izaak Walton* (d. 1683); *Edmund Waller* (d. 1687); *John Milton* (d. 1674), by Van der Plaas.

Room VII. The Restoration. *William Wycherley* (d. 1715); *Richard Baxter* (d. 1691); *Sir Peter Lely* (d. 1680), by himself; *Nell Gwynn* (d. 1687), by Lely; *Duke of Monmouth* (d. 1685), after Lely; *Mary Davies* and *La Belle Hamilton*, by Lely. — *Charles II.* (1630-85); *Col. Blood* (d. 1680; see p. 293); *John Dryden* (d. 1700), by Kneller. — *John Locke* (d. 1704); \**John Bunyan* (d. 1688), by Sadler; *Samuel Pepys* (d. 1703).

Room VIII. To the left, on entering from the staircase: *William III.* (1650-1702), after Vellevens the Elder; *William*



*Congreve* (d. 1729), the dramatist, by Kneller; *Sir Isaac Newton* (d. 1727). — *Prince James* (1688–1766), the Old Pretender; *James II.* (1633–1701), \**Sir Christopher Wren* (d. 1723; p. lvi), both by Kneller; *Mary II.*; *William III.*; *Sir Godfrey Kneller* (d. 1723), by himself, \**Duke of Monmouth*, painted after death, by Kneller; *Judge Jeffreys* (d. 1689). In the centre is a curious portrait in perspective of *Edward VI.*, by a Flemish artist, to be viewed through an opening in the screen on the right.

Room IX. The 18th Century. *Jonathan Swift* (d. 1745); *Sir Richard Steele* (d. 1729), by Richardson; *Queen Anne* (1665–1714); *Duke of Marlborough* (d. 1722), by Kneller; *Duchess of Marlborough* (d. 1744), by Dahl; *John Gay* (d. 1732), author of the 'Beggar's Opera'; *Joseph Addison* (d. 1719); *Jonathan Swift* (d. 1745). — *George I.* (1660–1727); *George II.* (1683–1760); *Alexander Pope* (d. 1744); \**Earl of Chesterfield* (d. 1773), of the 'Letters,' by Allan Ramsay. — Busts of *Colley Cibber* (d. 1757) and *William Hogarth* (d. 1764), by Roubiliac.

Room X. *George Whitefield* (d. 1770); *John Wesley* (d. 1791); *Prince Charles Edward* (1720–88), the Young Pretender; *Sir Hans Sloane* (d. 1753; p. 151); *Simon Fraser*, *Lord Lovat* (p. 293), by Hogarth. — *G. F. Handel* (d. 1759); *Thomas Gray* (d. 1771), author of the 'Elegy' (p. 492); *James Thomson* (d. 1748), author of the 'Seasons'; \**William Hogarth* (d. 1764), by himself; *Horace Walpole* (d. 1797); *Samuel Richardson* (d. 1761); *Tobias Smollett* (d. 1771); *Peg Woffington* (d. 1760), painted as she lay in bed paralysed.

Room XI. *Warren Hastings* (d. 1818), by Lawrence; *William Pitt* (d. 1806), two portraits; *George Washington* (d. 1799); *Benjamin Franklin* (d. 1790); *Edmund Burke* (d. 1797), by Reynolds; *Charles James Fox* (d. 1806). — *Duke of Wellington* (d. 1852); *George III.* (1738–1820), by Ramsay; *Lord Clive* (d. 1774); *Gen. Wolfe* (d. 1759); *Lord Nelson* (d. 1805), by Abbott. — Busts of *David Garrick*, *Warren Hastings*, *Charles James Fox*.

Room XII. *James Watt* (d. 1819); *Sir Richard Arkwright* (d. 1792), by Wright of Derby; *David Garrick* (d. 1779); *Captain Cook* (d. 1779); *Samuel Johnson* (d. 1784), by Reynolds; \**Robert Burns* (d. 1796), by Nasmyth; *Oliver Goldsmith* (d. 1774); *James Boswell* (d. 1795), by Reynolds; *Lady Hamilton*, by Romney; *William Cowper* (d. 1800), by Romney; *Mrs. Siddons* (d. 1831); *Benjamin West* (d. 1820); *George Morland* (d. 1804), by himself; *Sir Joshua Reynolds* (d. 1792), by himself.

Room XIII (the landing). *Henrietta Maria* (d. 1669); *Charles I.*, by Mytens; *Philip II.*, by Sofonisba Anguissola. — On the staircase descending to the first floor are \*Casts of royal effigies from tombs and legal portraits.



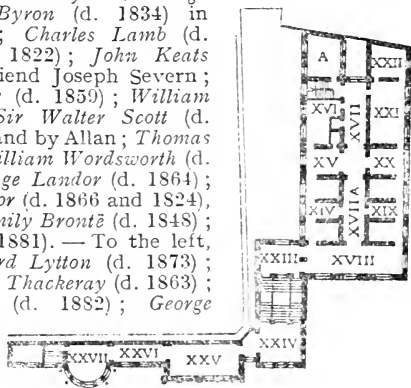
**First Floor.** In Room XXIII (the landing) are royal portraits of the Georgian period.

Rooms XIV-XXII (to the right) are occupied by the **Reference Section** of the gallery, containing portraits of less general interest and duplicate portraits. Only visitors much pressed for time should omit to at least walk through these rooms, which illustrate many interesting byways in the history of the nation.

From R. XXIII a short flight of steps descends to Room XXIV (the next landing), which is hung with large royal portraits. On the right are busts of *Dr. Arnold* of Rugby and of *Herbert Spencer*, and in the short passage leading thence to R. XXV are busts of *Southey*, *Scott*, and *Tennyson*.

Room XXV. This and the following two rooms are dedicated to the great men and women of the 19th century.

To the right: *Samuel Taylor Coleridge* (d. 1834); *Lord Byron* (d. 1834) in Albanian costume; *Charles Lamb* (d. 1834); *Shelley* (d. 1822); *John Keats* (d. 1821), by his friend *Joseph Severn*; *Thomas de Quincey* (d. 1859); *William Blake* (d. 1827); *Sir Walter Scott* (d. 1832), by *Landseer* and by *Allan*; *Thomas Hood* (d. 1845); *William Wordsworth* (d. 1850); *Walter Savage Landor* (d. 1864); *Ann and Jane Taylor* (d. 1866 and 1824), by their father; *Emily Brontë* (d. 1848); *George Borrow* (d. 1881). — To the left, as we return: *Lord Lytton* (d. 1873); *William Makepeace Thackeray* (d. 1863); *Anthony Trollope* (d. 1882); *George Eliot* (d. 1880); *Charles Dickens* (d. 1870), by *Ary Scheffer*; *Charlotte*, *Emily*, and



*Anne Brontë*, by their brother; *Thomas Henry Huxley* (d. 1895); *Lord Macaulay* (d. 1859), by *Sir F. Grant*; *Thomas Carlyle* (d. 1881); Bust of *Ruskin* (d. 1900) by *Boehm*; *Lord Tennyson* (d. 1892); *Robert Browning* (d. 1889); *Charles Darwin* (d. 1882), by *John Collier*; *Robert Louis Stevenson* (d. 1894); portraits by *Sargent* of *Coventry Patmore* (d. 1896), *Henry James* (d. 1916), and *Octavia Hill* (d. 1912). — On this wall begins the series of \*Portraits by *G. F. Watts* (p. 372): *Sir Henry Taylor*, '*Owen Meredith*,' *A. C. Swinburne*, *William Morris*, *John Stuart Mill*, *Dean Milman*, *Cardinal Manning*, *Dr. Martineau*, *Thomas Carlyle*, *Lord Tennyson*, *Robert Browning*, and (farther on) *Matthew Arnold*, *William Lecky*, and *George Meredith*. *Cardinal Newman*, by *Emmeline Deane*; *Charles Darwin*, by *Collier*; *Robert Louis Stevenson*, by *Sir W. B. Richmond*. — In the central glass-cases: Bronze head of

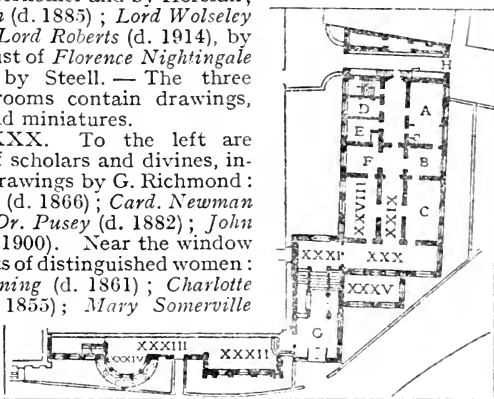
*W. E. Henley*, by Rodin; bust and statuette of *Thackeray*; statuette of *Lord Beaconsfield*, by Lord Ronald Gower; life-mask of *William Blake*; etc.

Room XXVI. Men of Science: *George Stephenson*, by Pickersgill; *Michael Faraday*, by T. Phillips; *John Tyndall*, by J. McC. Hamilton.

Room XXVII. Artists. To the right: *John Constable*, by Reinagle; *Lord Leighton* and *G. F. Watts*, both by Watts; *Sir Henry Irving*, by Bastien-Lepage; *Sir Arthur Sullivan*, by Millais; *Sir Edward Burne-Jones*, by his son; *Sir John Tenniel* (d. 1914), by F. Holl. — *Walter Crane* and *D. G. Rossetti*, both by Watts. — We return to R. XXIV and descend the staircase.

**Ground Floor.** Room XXXI (landing). *Lord Kitchener* (d. 1916), by Herkomer and by Horsfall; *Gen. Gordon* (d. 1885); *Lord Wolseley* (d. 1913); *Lord Roberts* (d. 1914), by Watts. Bust of *Florence Nightingale* (d. 1910), by Steell. — The three following rooms contain drawings, crayons, and miniatures.

Room XXX. To the left are portraits of scholars and divines, including \*Drawings by G. Richmond: *John Keble* (d. 1866); *Card. Newman* (d. 1890); *Dr. Pusey* (d. 1882); *John Ruskin* (d. 1900). Near the window are portraits of distinguished women: *Mrs. Browning* (d. 1861); *Charlotte Brontë* (d. 1855); *Mary Somerville* (d. 1872); *Harriet Martineau* (d. 1876); *Mrs. Gas-*



*kell* (d. 1865); '*George Eliot*' (d. 1880); '*Ouida*' (*Louise de la Ramée*; d. 1908). The glass-cases contain \*Miniatures, medallions, and cameos.

Room XXVIII. Portraits of various periods, including a series of contemporary portraits by George Dance (d. 1825). Also: *George Morland* (d. 1804), by himself; *J. M. W. Turner* (d. 1851), by J. Philips; *William Cowper* (d. 1800), by Romney; *Joanna Southcott* (d. 1814).

Room XXIX. Portraits of artists: *Alfred Stevens* (d. 1875), by himself; *J. McN. Whistler* (d. 1903), by Leslie Ward ('Spy'); *Fred. Walker* (d. 1873), by himself; *Phil May* (d. 1903), by Staples; *Millais*, by C. S. Keene; *D. G. Rossetti*, by himself; *C. S. Keene* (d. 1891), by W. Corbould. Also, farther, drawings by G. Richmond. — We descend to the entrance-ball, whence a short passage on

the right (with busts of Canning, Pitt, and Lord Eldon) leads to—

Room XXXII, containing portraits of judges. Also: *William Wilberforce* (d. 1833), by Lawrence (unfinished); *Duke of Wellington* (d. 1852), by Count d'Orsay.

Room XXXIII. Portraits and Busts of Statesmen. *Disraeli* (d. 1881), by Millais; *John Bright* (d. 1889), by Oules; *Henry Fawcett* (d. 1884) and *Mrs. Fawcett*, by F. Madox Brown; *Joseph Chamberlain* (d. 1914), by F. Holl. *Gladstone* (d. 1898), *Lord Salisbury* (d. 1903), and other good portraits by G. F. Watts.

Room XXXIV. Portraits and Busts of Military Commanders. In the glass-case, statuette of *Sir John Macdonald* (d. 1891); bust of *Henry Grattan* (d. 1820).

From the other side of the entrance-hall a short staircase descends to the Basement. In Room XXXV are large collective portrait-groups: *House of Commons in 1793*, by Karl Hickel; *House of Lords in 1820*, discussing the bill to divorce Queen Caroline, by George Hayter, with 181 portraits; *First House of Commons after the Reform Bill of 1832*, by Hayter, with 373 portraits. — Room XXXVI. *Arctic Explorers*, chiefly connected with the search for Sir John Franklin. Also, *Capt. Scott* (d. 1912), the Antarctic explorer (window-wall).

## 41. THE NATURAL HISTORY MUSEUM.

STATIONS and OMNIBUSES, as for the Victoria and Albert Museum, see p. 393.

ADMISSION (comp. p. 56). The Museum is open free daily throughout the year, except on Christmas Day and Good Friday. On week days it is open from 10 a.m. till 5, 5.30, or 6 p.m. (on Mon. and Sat. from May 1st to July 15th till 8 p.m., from July 16th to Aug. 31st till 7 p.m.). On Sun. it is open from 2 p.m. till dusk (May–August from 2.30 till 7). — Umbrellas, etc., may be left at the entrance (no charge).

GUIDE LECTURER (p. 323) on week-days at 12 noon and 3 p.m. (no charge).

CATALOGUES. Summary guide to the Museum, 3d.; special guide-books for the various sections.

STUDENTS. Besides the collections shown to the public the Museum contains highly important study or reserve collections, which from a scientific standpoint are its most valuable contents. These may be consulted by students under conditions similar to those applying to the Reading Room of the British Museum (p. 323). Apply in writing to the director, *Sir Sidney F. Harmer, F.R.S.*

The \***Natural History Museum** (Pl. B 23, 24), in Cromwell Road, South Kensington (p. 143), a little to the W. of the Victoria and Albert Museum (Rte. 44), is a branch of the British Museum (comp. p. 324). It originated in the collections of Sir Hans Sloane (p. 151), which included zoological and geological specimens and an extensive herbarium and were purchased for the nation and lodged in Montagu House in 1754. The present building, erected in the Romanesque style in 1873–80 by *Alfred Waterhouse*, consists of a central block with two towers, 192 ft. high, flanked by wings ending in pavilions.

**Ground Floor.** On passing the main portal we find ourselves in the CENTRAL HALL, which is 170 ft. long, 97 ft. wide, and 72 ft. high. In front is a bronze statue of *Sir Richard*

Owen (1804-92), by T. Brock ; on the right is a marble statue of *Professor T. H. Huxley* (1825-95), by Onslow Ford. The \*Glass-cases in the centre of the hall illustrate points of special interest which cannot appropriately be included in the systematic collections. The subjects illustrated include the variation of species under the influence of domestication (fowls and pigeons); the seasonal and sexual changes of plumage in ruffs, reeves, and wild ducks; the adaptation of colour to surrounding conditions; the protective resemblance of desert animals; albinism and melanism; dimorphism, illustrated by series of crows and goldfinches. Of topical interest is a case of racing pigeons used on war service. Scattered about the hall are a series of cases containing large models, drawings, and specimens of *Disease-Spreading Insects* (malaria-mosquitoes, tsetse-flies, plague-fleas, ticks, lice, bilharzia, etc.); specimens are exhibited under microscopes in front of Bays I and X. Near the Owen statue is a case showing the danger to health caused by house-flies. In the centre of the hall is a fine specimen of an African elephant, 11 ft. 4 in. in height; beneath it is a shrew-mouse, one of the smallest British mammals. In front are two cases illustrating food economy.

The bays round the Central Hall are devoted to an *Introductory Collection*, or 'index museum,' to illustrate the structure of the various forms of animal and plant life. The bays on the left (W.) side are devoted to the vertebrates: I. Skeleton and teeth of mammals, including man; II. Skin, antlers, classification, and dissections of mammals; III. Birds; IV. Reptiles and amphibians; V. Fishes. In front of Bay III is a case of birds beneficial to agriculture; of Bay IV, birds from the Balkan Front; of Bay V, a case showing the results of fisheries investigations and two frames containing cuckoos' eggs. Under the staircase (close by) and on the pillars of the staircase is the Gould collection of humming-birds. Bay VI, on the opposite (E.) side of the hall, comprises experiments in cross-breeding, examples of burrowing animals, and the development of embryos. Cases in front are devoted to the biology of waterworks and \*Mimicry among animals; to the right (N.), under the staircase, is a case of canaries. Bay VII illustrates modes of flight (under the microscope, wings of moths and feathers of birds). A case in front contains marine-boring animals. Bay VIII is devoted to British trees, Bay IX to the cryptogams and to plants mentioned in the Bible, Bay X to seed-bearing plants.

Behind the great staircase is the NORTH HALL, devoted mainly to *Domesticated Animals*, including hybrids and other abnormalities. Against the wall of the staircase is a section of a 'Big Tree' of California (*Sequoia gigantea*), 15 ft. in diameter, with 1335 rings of annual growth. In the N. part of this hall is an important collection showing the injuries

done to plants by various insects, with hints as to methods of destruction; in the window-cases are parasites of man and domestic animals and insects injurious to property.

In the W. wing of the ground-floor, to the left of the entrance, is the \*BIRD GALLERY. The wall-cases contain specimens of the principal genera arranged in systematic order (beginning on the left or window side). Down the middle line of the gallery and in many of the bays and passages are placed extremely interesting groups showing the nesting habits of British birds. In the pavilion at the W. end of the gallery are large wall-cases, on either side of the archway, showing a group of sea-birds from the Bass Rock and eagles and buzzards with their eyries. The rest of the pavilion is devoted to an exhibition of \**British Land and Fresh Water Vertebrates*. On the right (N.) are the larger mammals and fishes; the smaller mammals and reptiles are in the centre; and the birds are in the large cases to the left. Two cabinets by the central W. window contain eggs of British birds.

Parallel with the Bird Gallery on the N., and connected with it by three passages, is the long CORAL GALLERY, containing the collection of corals and sponges.

To the N. of and at right angles to this gallery is a series of galleries in the following order (from E. to W.). The FISH GALLERY is nearest the Central Hall. The INSECT GALLERY contains also the crabs and lobsters in its S. half; the Walsingham and Buckler collections of British butterflies and moths are of special interest. The REPTILE GALLERY includes models of extinct dinosaurs (*Diplodocus carnegii*, nearly 85 ft. long and 13 ft. high, from Wyoming, U.S.A.; an iguanodon; and a triceratops); a large table-case contains the amphibians (salamanders and frogs). The small STARFISH GALLERY is devoted to starfishes, worms, sea-urchins, etc. The westernmost SHELL GALLERY contains also the cephalopods (octopuses, argonauts, etc.) and, in the N.W. corner, a series of British shells.

Thence we cross the Coral Gallery, turn immediately to the right, and descend a staircase to the WHALE ROOM, which contains models and skeletons of the dolphin, narwhal, sperm-whale (54 ft. long), right-whale (49 ft.), and the rorqual or fin-whale (68 ft.); also remains of extinct cetaceans. In the narrow passage leading to the staircase is the Balston collection of humming-birds.

In the E. wing of the ground-floor, to the right of the entrance, is the \*FOSSIL COLLECTION, arranged for the most part zoologically. The main gallery, 280 ft. long, contains the remains of *Extinct Mammals*. On the right or window side are remains of prehistoric man, including the skull found at Piltdown in Sussex (first bay); by the window, a series of flint implements. The following bays on the same side contain bones and teeth of the apes, carnivora, cave-bears,

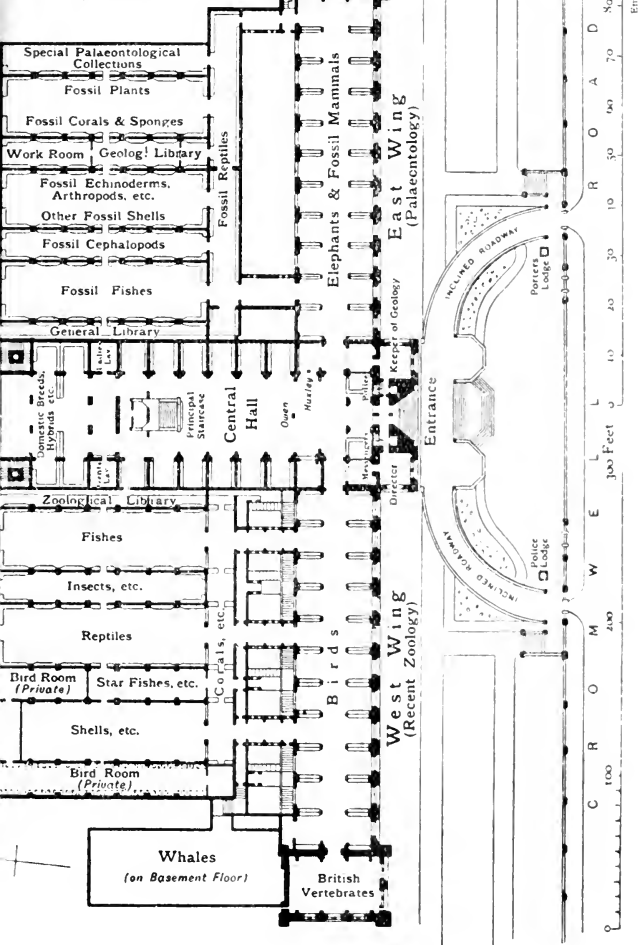
Ungulata or horse-family, etc. In the 7th bay are the skull and remains of the sivatherium, a gigantic Indian ruminant. The bays on the left (N.) side of the gallery are devoted to the Proboscidea (dinotheres, mastodons, and elephants); including, in Case 31 (left), the remains of the 'Chatham elephant.' In the middle line of the gallery are a complete skeleton of a mastodon from Missouri; the skeleton and mounted skin of an Indian elephant; the skull of a mammoth from Ilford, Essex; skeletons of the extinct Irish elk; complete model and skulls of an arsinoitherium from Egypt; models of a toxodon from the Argentine and of an American dinoceras. Beside the skeleton of Steller's sea-cow (*Rhytina gigas*) from Behring Island are mounted specimens of its existing representatives, the dugong and the manatee (to the left). In the pavilion at the E. end of the gallery is the order Edentata, including a model of the megatherium, the largest of the ground-sloths. To the left is a complete skeleton of a mylodon. In front of the megatherium are portions of the skins of a grypotherium. By the central E. window is a glyptodon, or gigantic armadillo. In the N.W. wall-case (No. 27) are remains of extinct marsupials, including the diprotodon. On the S. side of the pavilion are the *Extinct Birds*, including the archæopteryx from Bavaria (Case 13) and a series of the wingless moas (*dinornis*) from New Zealand. The gigantic eggs of the *apyornis* of Madagascar (Case DD) should be noticed. On the top of Case 23 (entrance-wall) is a plaster reproduction of the *Diatrema Steini*, a gigantic running bird (7 ft. high) from Wyoming (1921).

The long corridor to the N. of the front gallery contains a magnificent \*Collection of *Extinct Reptiles*. On the S. side are the great sea-lizards (ichthyosaurians and plesiosaurians) from the lias formation; on the N. are the remains of the dinosaurs, the largest of all land-animals. In the middle of the gallery (E. to W.) are the *Ophthalmosaurus icenicus*, a portion of the skeleton of the *Cetiosaurus leedsi* from Peterborough, which is allied to the *diplodocus* (p. 379), the skull of a triceratops, and various remains of plesiosaurians and pliosaurians. At the E. end of the gallery are the pterodactyls or flying reptiles; at the W. end, a complete skeleton of a *pariasaurus* from S. Africa.

The galleries on the N. side, running at right angles, contain (from W. to E.) the fossil fishes, cephalopods, invertebrates, shells, corals, protozoa, and plants, and the stratigraphical collection. On the top of Case 5 (W. wall), in the Invertebrate Gallery, is the *Inoceramus platinus*, a gigantic oyster, 3 ft. in diameter (from Kansas; 1921).

**First Floor.** We return to the Central Hall and ascend the grand staircase, on the first landing of which is a marble statue of *Charles Darwin* (1809-82), by Sir J. E. Boehm,

ATURAL HISTORY  
MUSEUM  
Ground Floor







At the head of the left (W.) flight is a memorial (by W. Robert Colton) to *Capt. Fred. C. Selous*, who fell in German East Africa in 1917. At the top, entered from either corridor, is a *Refreshment Room*. The E. (right-hand) corridor of the Central Hall contains the giraffes and four specimens of their near relative the okapi, discovered in the Congo Forest by Sir H. H. Johnston in 1891. The remainder of the E. and the S. and W. corridors (badly lighted) are occupied by the African antelopes, a part of the Museum's unique series.

The LOWER MAMMAL GALLERY, at the S. end of the W. corridor, above the Bird Gallery, contains mostly stuffed specimens of recent mammals. The systematic arrangement of the series begins on the right (N.) side, with the egg-laying platypus and echidna of Australia, the lowest of living mammals.

At the S. end of the E. corridor is the entrance to the \*MINERAL GALLERY, above the Fossil Collection. On the wall outside are examples of ornamental stones. Inside the gallery, in the window-cases on the left (N.), are introductory collections illustrating the characters and classification of minerals (Cases I-IV) and of rocks (Cases V-X). The window-cases on the opposite (S.) side of the gallery contain a collection of typical rocks. Cases D and E, by the entrance-walls, contain isolated crystals and models. In the centre of the gallery is a classified general collection of minerals. Cases 1 and 2 contain native elements; in Case 1f is the 'Colenso Diamond' (130 carats) presented by Ruskin and in 1g are models of famous diamonds, including the 'Cullinan' (3025 $\frac{3}{4}$  carats, uncut). Cases 3d-8e contain the sulphides and sulphur salts; in 8b is a unique mass of proustite, blood-red silver ore from Chili (protected from the light). Next come the chlorides (8f-8h) and fluorides (7e-9c); then the large group of the oxides (10a-15h), including examples of spinel (10e), pitchblende or uraninite (10h), chrysoberyl (9e), corundum (9i), amethyst (14g, 14h), jasper (13g), \*Agate (16b), and opal (16f, 16g). In 13h is a piece of jasper with a remarkable resemblance to a portrait of Chaucer. In Cases 17a-22d are the carbonates, including malachite (22b-d); then the silicates (22e-34c), including jade (24d), \*Topaz (26a-d), emerald (30c) and \*Tourmaline (33a-c); finally the sulphates, phosphates, etc. Case 41 contains organic compounds (coal and amber), Case 42 enclosures in crystals, artificial minerals, and recent additions, Case 43 recent additions and new minerals. In the pavilion at the E. end of the gallery are the larger mineral specimens and the meteorites, including one which fell at Melbourne, 3 $\frac{1}{2}$  tons in weight; in the S.W. corner is a case with a collection of forms of native silica arranged by Ruskin, and under the archway to the pavilion are two cases of precious stones (one with examples of those mentioned in the Bible).

Cases 44-46 (near the windows) contain pseudomorphs, i.e. minerals with forms proper to other minerals.

**Second Floor.** At the top of the staircase is a marble statue of *Sir Joseph Banks* (1743-1820), by Chantrey. On the wall above is a series of fine heads of Indian big game. To the right (W.) is the UPPER MAMMAL GALLERY, with the anthropoid apes and monkeys in the centre of the room and the bats, insectivora, rodents, and lemurs in wall-cases on the right. The left side of the gallery is devoted to *Anthropology*, with skeletons, skulls, plaster busts, and photographs of the different races of mankind.

The E. wing of the second floor contains the BOTANICAL GALLERY. Outside are cases illustrating insectivorous plants, the fertilization of flowers, and plant abnormalities. The system of classification, illustrated by dried specimens, drawings, sections, etc., starts on the left side of the gallery with the dicotyledonous plants. In the last bay on the left begin the monocotyledonous plants, followed by the gymnosperms and cryptogams on the right side, and ending in an interesting collection of models of British fungi. Other cases illustrate climbing plants (2nd bay on the left), adaptations for defence (3rd bay), parasitic plants (5th bay), the dispersal of seeds (4th bay on the right), etc. A collection of British plants is exhibited in glazed frames, the lichens being arranged in two cabinets of drawers. At the end of the gallery are some of the larger specimens of palms, while from the roof is suspended a bamboo from Burma, 81 ft. long.

A partition separates the public gallery from the students' department, which contains the herbarium of flowering plants from the whole world, a separate collection of British plants, the herbaria of Sir Hans Sloane and other famous botanists, a library, and a collection of drawings of plants.

## 42. THE SCIENCE MUSEUM.

STATIONS and approaches as for the Victoria and Albert Museum (p. 393).

**ADMISSION.** The Science Museum is open free daily: on Thurs. and Sat. from 10 a.m. to 9 p.m.; on Mon., Tues., Wed., and Fri. from 10 to 6; on Sun. from 2.30 to 6. — Sectional catalogues and special handbooks are on sale at the entrance; short description gratis. — The director is *Col. H. G. Lyons, D.Sc.*

The \***Science Museum** (Pl. B 23), until 1909 a department of the Victoria and Albert Museum but now a separate institution under the Board of Education, is a collection of machinery, models of machinery, and apparatus of great value for scientific research and for educational purposes. The collections (at present in a state of disorganization) are housed partly in the Southern Galleries erected for the Exhibition of 1871, between the Natural History Museum and the Imperial College of Science, and partly in the Western Galleries, on the W. side of the Imperial Institute (comp.

the Plan, p. 148). A new building for the museum is in progress, and the E. block in Exhibition Road has already been erected.

There are entrances to both the Southern and the Western Galleries on opposite sides of Imperial Institute Road (p. 145), at its W. end; but our description begins at the temporary entrance in Exhibition Road (p. 144), at the end of a long passage skirting the S. side of the new building.

From the entrance we turn first to the right to visit Room 41 (in the new building), devoted to *Aeronautics*. From the roof are suspended Lilienthal's glider (1896), the Cody biplane (1912), an Avro biplane used in the War, a German Fokker, etc. The glass-cases show a series of models of aeroplanes from 1844 (Henson's model) down to the present day. On the left, experimental apparatus; on the right, aero engines and instruments used in aerial navigation. At the end of the room is the Vickers-Vimy aeroplane, with Rolls-Royce engines, that flew over the Atlantic in 1919. The ballooning section includes models of the zeppelin 'Sachsen' and of Montgolfier's balloon (1783). Other exhibits of interest are the model of a submarine searcher and the wind channel for testing model aeroplanes.

**Southern Galleries.** *Mechanical Engineering.* Certain of the models are driven by compressed air, others may be set in motion by means of handles outside the glass-cases. — Room 1. Machine tools (lathes; engraving and die-sinking machines); textile machinery. — Room 2. In the centre is a fine collection of machine-tools, including pile-drivers, Nasmyth's steam-hammer, punching machines, lathes, and engraving and die-sinking machines. Towards the end of the room are boilers and engine details. The fine collection of models of stationary engines includes beam, grasshopper, table, vertical, and rotary engines. In the last wall-case is a series of breech-loading rifles. — Room 3. In the first part of the room are Watt's Sun and Planet engine, erected near Birmingham in 1788, and Watt's experimental models. In the sunken central part of the room are old \*Locomotives. On the left, the 'Agenoria,' by Foster & Rastrick (1829), and 'Puffing Billy,' by William Hedley (1813), the oldest locomotive in the world; on the right, the 'Sans Pareil' and the 'Rocket,' two competitors in the trial on the Liverpool and Manchester Railway in 1829, the latter, constructed by George Stephenson, being awarded the prize of £500. Here, too, are Trevithick's high-pressure engine, models of motor-cars, waggons, and omnibuses, and various types of turbine-engines. In the annexe on the right are motor-bicycles and models of locomotives of various countries and periods. In the farther portion of Room 3 are Heslop's winding and pumping machine (1795), on the left, and remains of the 'Old Bess' pumping engine, on the right. — Room 4.

Gas, oil, and petrol engines, with carburettors, accumulators, and sparking-plugs. Farther on are instruments for measuring and models of pumps, hydraulic rams, and fire-engines. Room 5 illustrates means of transport. To the right, permanent way, signalling appliances, and carriage models. Above, a series of hobby-horses and early cycles. To the left, models of rolling-stock, the Westinghouse brake, and couplings. Model of the Brennan mono-rail car. Farther on are cranes and other lifting apparatus. — Room 6 begins the division of *Naval and Marine Engineering* with an excellent historical series of \*Marine engines. Among the early types are Miller's paddle-boat engine of 1788 and the engine and model of Bell's 'Comet' (1812). Farther on are models of turbine and petrol marine engines; then a series of marine boilers and fittings; paddle-wheels and screw propellers.

We now ascend the staircase at the end of the room to Room 18, which contains models of lighthouses, lightships, and wreck-raising pontoons. — Room 17. Models illustrating the design and construction of wooden, iron, and steel ships. — Room 16. Lifeboats and vessels of Oriental design. — Room 15. Cold storage and bulkhead arrangements. Up the steps, on the left, model yachts and motor-boats. — Room 14 contains a magnificent series of models of \*Mercantile vessels for passengers and cargo. On the right, near exit, is the 'Great Britain,' the first screw steamer to cross the Atlantic (1838). — Room 13 contains an equally fine series of \*Ships of war, British and foreign, from the 10th century almost to the present day.

From Room 13 a passage on the left leads to the SCIENCE LIBRARY, which is open on week-days and contains books and periodicals relating to pure and applied science and a complete collection of British patent specifications. Annual tickets of admission are issued on written application to the director of the Science Museum.

Room 12. Sailing ships. — Room 11. Power transmission.

We retrace our steps to Room 18, descend the staircase, and turn to the left to Room 7, devoted to steering gear, anchors, and logs. Farther on are models of floating docks and of ferry-boats, coal-barges, etc. — Room 8 contains models of fishing-boats and a few models of ships. Also the Royal State Barge. — Room 9 contains the Buckland Fish Culture Collection, with live fish in tanks, hatching-boxes, nets, salmon-ladders, etc. Models of dredgers. Farther on we reach a vestibule with an exit into Imperial Institute Road. Here are shown a mail-coach (1830); the original 'brougham' (1838); and early motor-cars. We ascend the steps on the right to Room 10 or WESTERN HALL, devoted to *Electrical Apparatus* and appliances. — We return to the vestibule, pass through the above-mentioned exit, and cross Imperial Institute Road.

The **Western Galleries**, immediately opposite, contain the *Scientific Apparatus Division* (under rearrangement). The

vestibule, or Room 21, contains clocks, including a striking-clock of 1348; Galileo's pendulum; watches and chronometers; electric clocks; old clock from Glastonbury Abbey. — Room 22. Notice the model of the solar system on the ground-floor of the Western Galleries. A globe representing the Sun is suspended from the ceiling at the extreme N. end of the gallery (R. 26), and models of the planets in proportionate size and at proportionate distances are shown in small cases in the other rooms: Earth and Moon at S. end of R. 22, Venus at N. end of R. 22, and Mercury in Room 24. The remaining planets are shown in their proper scale (S. end of R. 22), while their relative distances are indicated on an adjacent plan of London. Astronomical instruments; quadrants; sundials; telescopes; model and six-foot mirror of Lord Rosse's reflector; models of observatories; orreries; globes; photographs; radiometers; surveying apparatus; sextants; theodolites; bench-marks; seismographs. — Room 23. Lightning-conductors; barometers, thermometers, anemometers, and other meteorological apparatus. — Room 24 is devoted to oceanography, cartographical relief-models, and maps; working model of an artesian well. — Room 25. Compasses; pendulums; torsion balances; magnetic apparatus. — Room 26. Geological maps and models; relief models of volcanic districts; models of crystals; apparatus used in mineralogical work; mining tools; models of mines and supports; at the end, on the right, safety lamps. — Room 27. Ore-dressing. Rooms 28 and 29 (in the annexe on the right; closed at present). Textile machinery; Spitalfields hand-loom; at the S. end of Room 29, Hargreaves's spinning jenny and early Arkwright machines. In the wall-cases are sewing-machines.

From Room 27 we ascend the staircase to the upper floor. The rooms here (32–36) contain metallurgical processes; blast-furnaces; the Bessemer process; models of plant for the manufacture of chemicals; chemical apparatus for laboratories; Graham's, Gore's, Hartley's, and Liebig's original apparatus; personal relics of Faraday; historical series of photographic apparatus; colour photography; microscopes; stereoscopes; spectroscopes; early kinematographs; thermometers; calorimeters; Crookes's radiometers; acoustical apparatus; Edison phonograph; gramophones; air-pump and Magdeburg hemispheres of Otto von Guericke (c. 1670); chronographs; Atwood machines; apparatus for mechanics and hydrostatics; standards of length, weight, and capacity; mathematical apparatus; perspective apparatus and drawing instruments; slide-rules; calculating machines; Napier's bones; skeletons, dissections, and sectional models of animals; sectional models of flowers and plants. The staircase farther on descends to the exit.

### 43. THE TATE GALLERY.

The Tate Gallery,  $\frac{1}{4}$  m. from the nearest Underground stations (*St. James's Park* and *Westminster*, Appx., p. 11), is most conveniently reached by taxi. OMNIBUSES Nos. 32, 80, and 88, plying down Regent St. and Whitehall, pass the Gallery, and Nos. 2, 36, and 36A cross Vauxhall Bridge, about 3 min. to the S.W., on their way from *Victoria Station* (p. 81), whence also numerous TRAMWAYS run (Nos. 8, 20, 28, 54, 58, 78); see Appx.

ADMISSION (comp. p. 56) daily throughout the year, except on Christmas Eve, Christmas Day, and Good Friday. On Mon., Thurs., Fri., and Sat. the Gallery is open free from 10 a.m. till 6 p.m. in summer (April–Sept. inclusive) and till dusk in winter. On Sun. it is open free from 2 p.m. On Tues. and Wed. (students' days; see p. 323) it is open on payment of 1/ from 11 a.m. till 4 p.m. (winter) or 5 p.m. (summer). — Umbrellas, etc., must be left at the entrance (no charge). Gratuities are forbidden.

GUIDE LECTURER (p. 323) every week-day at 11.30 and 2.30 (no charge).

CATALOGUE. The official *Catalogue* (1921; 2/1) and a *Catalogue of the Turner Collection* (1920; 1/6) are sold in the hall. — See also *Sir E. T. Cook's 'Popular Handbook to the National Gallery'* (vol. ii.; British Schools), 7th edit., 1912.

REFRESHMENT ROOM in the basement (light luncheons and teas).

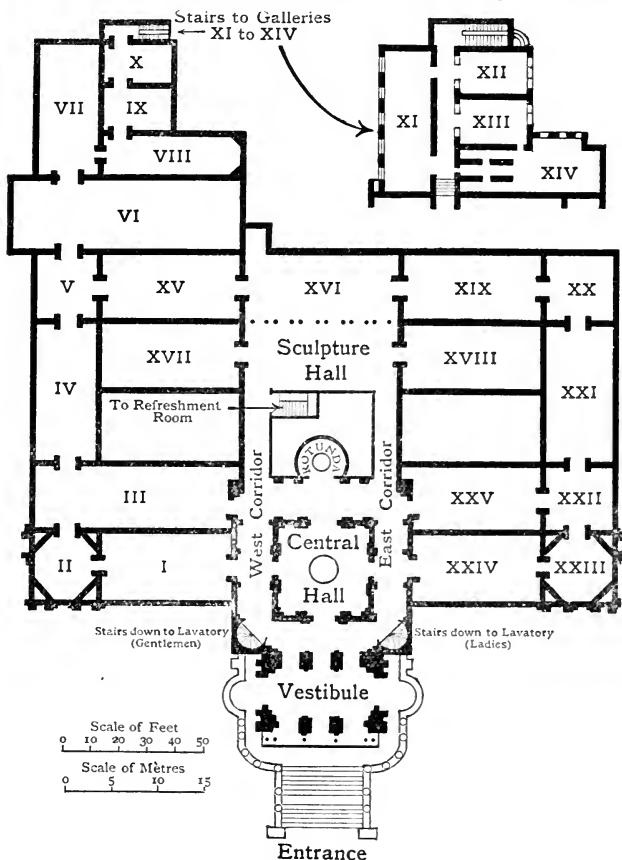
The **\*Tate Gallery** (Pl. B 40), otherwise the *National Gallery of British Art*, in Grosvenor Road (p. 75), overlooking the Thames, occupies a building in a free classic style by *Sidney R. J. Smith*, opened in 1897, enlarged in 1899, and extended in 1910 by the addition of the Turner Wing, designed by *Romaine Walker*. In the garden, to the right of the entrance, is a statue of *Sir John Millais*, by Brock (1905).

The Tate Gallery offers a complete historical representation of the British School of art, and is arranged as nearly as possible chronologically. It owes its origin to the generosity of Sir Henry Tate (d. 1899), who in 1889 presented to the nation his collection of 65 modern paintings (valued at £75,000), and afterwards gave £80,000 for the erection of a gallery. The Turner Wing, presented by Sir Joseph Duveen (d. 1908), contains part of the Turner Bequest, which consisted of 100 finished paintings, 182 unfinished, and over 19,000 drawings and sketches by J. M. W. Turner (d. 1851). Besides paintings of the older British schools transferred hither in 1919 the Gallery includes the Vernon Collection (157 pictures presented in 1847 by Robert Vernon), a series of paintings presented by G. F. Watts (d. 1904), the Rae Collection of works by D. G. Rossetti (1916), etc., and the works purchased by the Chantrey Bequest, a fund (now about £3000 annually) bequeathed by Sir F. Chantrey, R.A., sculptor (d. 1841), for the acquisition of "works of fine art of the highest merit in sculpture or painting, executed by artists resident in Great Britain."

The Tate Gallery, though still a branch of the National Gallery (Rte. 39), was in 1917 placed under a special board of trustees. — The director is *Mr. Charles Aitken*.

Beyond the vestibule we enter the CENTRAL HALL, in the centre of which is a fountain, while in the recesses are statues. The bronze bust of Sir Henry Tate is by *T. Brock*. In the passage around this hall are a few pictures by *Highmore*, *Hogarth*, *Hoppner*, *Reynolds*, and others, and sculptures (2788. *W. Reynolds-Stephens*, A royal game). — To the W. (left) of the Central Hall is—

Room I. 18th Century. To the left: 2437. *Hogarth*, *Beggar's Opera*; 301. *Wilson*, *View in Italy*; 314. *Scott*, *Westminster Bridge*; *Hogarth*, 113-118. \**Marriage à la Mode*,



1161. Miss Fenton as 'Polly Peachum'; 1982. *Philips*, Garden party; 1906. *Romney*, Mr. Morland; 1452. *Stubbs* Landscape; *Romney*, 1669. Lady Craven, 312. Lady Hamilton; \*760. *Gainsborough*, Parish clerk; *Reynolds*, 885 Snake in the grass, 1924. Mrs. Hartley and child; 1396.

1651. *Romney*, Portraits; \*110. *Wilson*, Niobe's children; *Gainsborough*, \*308. *Musidora*, \*109. *Watering place*; *Reynolds*, 162. *Infant Samuel*, 887. *Dr. Johnson*; 229. *Stuart*, *Benjamin West*; *Morland*, 2641. *Roadside inn*, 2056. *Fortune tellers*, 2640. *Cowherd and milkmaid*; \*886. *Reynolds*, *Admiral Keppel*.

ROOM II. **Blake and Earlier Water-Colours.** *Blake*, \*3351-3370. Illustrations to Dante's *Divina Commedia*, commissioned in 1824 by Linnell, who arranged to pay Blake (d. 1827) £2 or £3 a week as he wanted money. The remaining illustrations are at Melbourne, the British Museum, Oxford, and Birmingham. — *Blake*, \*3340. *Satan smiting Job*, \*3006. *Spiritual form of Nelson*, 3551. *The Bard*; \*143. *Reynolds*, *Lord Ligonier*. — Water-colours, mostly on loan, by *A. and J. R. Cozens*, *J. S. Cotman*, *T. Girtin*, *Wilson*, *Rowlandson*, *Gainsborough*, *Dayes*, and others.

ROOM III. **Earlier 19th Century.** *Landseer*, 606. *Shoeing the bay mare*, 3008. *Duchess of Abercorn and child*; *Wilkie*, \*241. *The parish beadle*, 328. *The first earring*; 1043. *J. Ward*, *Gordale Scar*; 1463. *W. J. Müller*, *Eastern street scene*; 401. *D. Roberts*, *Church of St. Paul, Antwerp*; 1534. *J. Phillip*, *The promenade*; \*1823. *Constable*, *The glebe farm*; 1091. *P. F. Poole*, *Vision of Ezekiel*; *J. Crome* (founder of the *Norwich School* in 1803), 1504. *Near Hingham, Norfolk*, 1831. *Brathay Bridge*, 2644. *Heath scene*; \*1967. *F. Y. Hurlstone*, *Scene from Gil Blas*; *Constable*, \*1813. *View on Hampstead Heath*, 1244. *Bridge at Gillingham*, 2661. *Dedham Mill, The Bridges Family* (loan); \*3467. *A. Stevens*, *Mother and child*; 1175. *J. Ward*, *Regent's Park* (in 1807); \*682. *B. R. Haydon*, *Punch or May-Day*; 1274. *Constable*, *The glebe farm*; 1916. *P. Nasmyth*, *The Severn off Portishead*; 1204. *J. Stark*, *Valley of the Yare*; *Hoppner*, 3013, 3014, 3512. *Portraits*; *Sir T. Lawrence*, 136. *Portrait*; 1943. *F. Cotes*, *Paul Sandby, R.A.*; 310. *Gainsborough*, *Landscape*; *J. S. Copley*, *Portrait* (c. 1760; painted before Copley came to England), 787. *Siege of Gibraltar*; \*1037. *J. Crome*, *Slate quarries*; *Wilkie*, *Thomas Daniell, R.A.*, \*894. *John Knox preaching in 1559*; *Etty*, 364. *Window in Venice*, 359. *Lute player*, 614. *Bather*.

ROOM IV. **Pre-Raphaelite School**, etc. The 'Pre-Raphaelite Brotherhood' was formed in 1848 by D. G. Rossetti, Millais, Holman Hunt, F. G. Stephens, W. M. Rossetti, Collinson, and Woolner. It ceased to exist in 1853, when Millais was elected to the Academy.

It represented a return to nature for the strict study of natural effect and detail as a reaction from official art and academic training which at that time was based on a misdirected imitation of Raphael. Its title (no doubt responsible for much of the ridicule incurred by the movement) was adopted partly for this reason, partly because Keats had praised the earlier painters, and partly because the ancient Pre-Raphaelites themselves had revolted against the degraded classicism of Byzantine art (comp. p. xli).



1500. *R. B. Martineau*, Last day in the old home ; 3201. *Collinson*, The empty purse ; *A. L. Egg*, 3278. Past and Present (a series of 3 ; Nos. 3279 & 3280 on the opposite wall) ; *W. L. Windus*, Too late (loan) ; \*2939. *A. Stevens*, Portrait ; 3065. *F. M. Brown*, Lear and Cordelia ; \*2476. *A. Hughes*, April love ; \*3584. *Sir J. E. Millais*, Christ in the house of His Parents ('the Carpenter's Shop' ; painted when Millais was 20 ; bought in 1921 for £10,500) ; \*3447. *Holman Hunt*, Claudio and Isabella ; 1685. *H. Wallis*, Death of Chatterton ; 2854. *W. Deverell*, Lady feeding a bird (bought in 1853 by Holman Hunt and Millais for £84) ; 2063. *F. M. Brown*, Chaucer at the Court of Edward III. ; 3338. *J. R. S. Stanhope*, Thoughts of the past (painted in Rossetti's studio at Blackfriars) ; *G. A. Storey*, 2993. 'My father,' 2861. 'My mother' ; 2120. *Holman Hunt*, The ship (painted in 1875, on the way to Syria) ; 1507. *Millais*, Vale of rest ; 1426. *Dyce*, St. John leading the Virgin Mary from the Tomb ; 3064. *F. M. Brown*, The last of England (water-colour of the picture in Birmingham) ; 1657. *Millais*, Order of release, 1746 (the wife is a portrait of Mrs. Ruskin) ; 617. *Fettes Douglas*, Bibliomania ; 1688. *J. F. Lewis*, Courtyard of the Coptic patriarch's house. On the screens are drawings by *Rossetti*, *Ruskin*, *Burne-Jones*, *Deverell*, *Solomon*, *Millais*, *Hunt*, mostly on loan.

**Room V. Rossetti ; Burne-Jones.** *Sir Edward Burne-Jones*, 3454. King Cophetua and the beggar maid (sketch for the original design, afterwards abandoned ; see No. 1771 in this room), 3452. Temple of Love. *D. G. Rossetti*, \*3056. Paolo and Francesca, \*3057. The blue closet, \*3058. Wedding of St. George, \*3060. Chapel before the lists, 3053. The Beloved, 3054. Monna Vanna, \*1279. Beata Beatrix (begun 1863 ; portrait of Mrs. Rossetti ; the frame bears the date of Beatrice's death and Dante's words at her departure). *Burne-Jones*, 3453. Passing of Venus, 3456-3458. Story of Perseus ; *Ford Madox Brown*, \*3228. Writing lesson, \*3229. King René's honeymoon ; 3428. *Burne-Jones*, Fountain of Youth ; \*1585. *G. F. Watts*, Psyche.

The **Turner Collection**, consisting of works by J. M. W. Turner (1775-1851), occupies Rooms VI-XIV.

**Room VI.** \*477. Goddess of Discord in the Garden of the Hesperides (1806 ; style of Poussin) ; 485. Abingdon (1810) ; \*494. Dido and Æneas ; 486. Windsor (1808) ; \*490. Snow storm : Hannibal and his army crossing the Alps (1812) ; 459. Moonlight (1797 ; first exhibited oil by Turner) ; 501. Entrance to the Meuse, with an 'orangeman' on the bar (1819) ; 483. London from Greenwich ; 480. Death of Nelson (1808) ; 511. View of Orvieto ; 476. Shipwreck ; 464. Rizpah (1800) ; 512. Caligula's palace and bridge ; 521. Parting of Hero and Leander ; \*516. Childe Harold's pilgrimage ; 488. Apollo killing the python (1811 ; style of

Titian); 473. Holy Family (1803); \*528. Peace (burial at sea of Sir David Wilkie); 495. Appulia in search of Appulus (1815); 484. St. Mawes; 502. Richmond Hill (1819); 496. Bligh sand; \*505. Bay of Baiæ.

ROOM VII. 2679. Ford; 2702. Shipping at the mouth of the Thames (1807); 2313. Eton from the river (1805-10); \*2064. Old chain pier, Brighton (1830); \*1991. Evening Star (1840); \*2065. Ship aground; 1998. Shipping at Cowes; 1857. River scene; 2000. Shipping at Cowes; \*560. Chichester Channel (1829); 559. Petworth Park (1829); 2676. St. Catherine's Hill, Guildford; \*2958. Ulysses deriding Polyphemus (sketch); 2681. Walton Reach (1809); 1985. Sunrise: Castle on a bay; 2002. Sunrise: Boat between headlands; 1989. Rocky bay with classic figures; 1981. Norham Castle. The following eight pictures were first exhibited in 1920: 3383. Tower with trees; 3381. Archway with trees by the sea; 3387. Italian landscape; 3386. Fishing boat in a mist; 3385. Market place; 3384. Park (possibly a study for Windsor Castle); 3382. Carthaginian subject; 3380. Rocky bay.

ROOM VIII. **Modern Foreign Pictures** (temporarily shown here). 3270. *A. Stevens*, The present; *Degas*, 3157. Carlo Pellegrini ('Ape' of Vanity Fair), 3390. Head of a woman, 3337. Portrait (said to be Princess Metternich); \*3247. La Plage; 3243. *Courbet*, The pool; *Forain*, \*3288. Le Tribunal (from the Degas Collection); \*3249. Law courts; *Manet*, \*3295. Mme. Manet with a cat (from the Degas Collection), \*3259. Eva Gonzales; \*3260. Concert aux Tuileries (with portraits of Baudelaire, Gautier, Fantin, Offenbach, and others); *Gauguin*, \*3289. Flower piece (from the Degas Collection), \*3470. 'Faa Ihelhe' (painted in Tahiti); 3253. *Jongkind*, Skating in Holland; 2626. *Corot*, Wood gatherers; \*3244. *Daumier*, Don Quixote; 3252. *Ingres*, Duc d'Orleans; 3264. *Morisot*, Jour d'Été; 3262. *Monet*, Vetheuil; 3268. *Renoir*, Les Parapluies; \*3265. *Pissarro*, Printemps, Louveciennes; 3267. *Puvis de Chavannes*, Toilet.

ROOMS IX and X contain water-colours by **Turner** of various periods.

ROOM XI. \*Drawings for the 'Liber Studiorum,' a series suggested by Claude Lorraine's 'Liber Veritatis' and intended to display Turner's versatility.

- The drawings were made expressly to be engraved and, of the 71 plates published in 1807-19, 11 were engraved in mezzotint by Turner himself, the others by various artists.

ROOMS XII-XIV. Minor works by Turner.

ROOM XV. **Later 19th Century.** 1587. *Dicksee*, Harmony; 1512. *Hook*, Home with the tide; 1509. *Millais*, The North-West Passage (the old sailor was painted from Trelawny, the friend of Byron and Shelley); 1586. *Poynter*, Visit to Æsculapius; 2060. *Linnell*, The last load; 1522. *Fildes*,

The doctor; 1549. *A. Moore*, Blossoms; *Leighton*, 1574. Psyche, 1511. And the sea gave up the dead; *Millais*, 1510. Mercy: St. Bartholomew's Day, 1691. Boyhood of Raleigh, 1494. Yeoman of the Guard.

Room XVI. **Sculpture.** \*1767. *H. Bates*, Hounds in leash; *Leighton*, 1752. Sluggard, 1754. Athlete struggling with a python; 1751. *W. H. Thornycroft*, Teucer; 1755. *Goscombe John*, Boy at play; \*3031. *Egide Rombaux*, Premier matin (presented in 1915 by artists and others as a tribute to Belgian art); *Havard Thomas*, 2268. Mrs. Wertheimer; \*3187. *Epstein*, Head of a girl; \*3052. *Dalou*, Maternité; 3460. *Meštrovič*, Deposition. Also 3210. *John*, Mural decoration (Galway), and, on loan, paintings from the Imperial War Museum and prize works by *John* and *Orpen* from the Slade School.

Room XVII contains pictures, chiefly allegorical or symbolical, by **G. F. Watts** (1817-1904), presented by him in 1897. 1687. The All-Pervading; 1635. Death crowning Innocence; 1646. The Messenger; \*1641. Love and Life; \*1692. Love triumphant; \*1645. Love and Death; \*1640. Hope; 1693. Time, Death, and Judgment; 1637. The Spirit of Christianity; 1630. Mammon (dedicated to his worshippers); 1638. 'Sic transit gloria mundi'; \*1644. Eve repentant; \*1642. 'She shall be called Woman'; \*1643. Eve tempted; 1647. Chaos; 1639. Faith; 1920. Life's illusions; and landscapes and portraits lent by Mrs. Watts. — 1949. Bust of Watts, by *Alfred Gilbert*.

Room XVIII contains works by **Alfred Stevens** (1817-75; p. xl), sculptor, painter, and designer. On the walls are drawings, studies, and cartoons (lent by Sir George Holford) for the decoration of Dorchester House (p. 131). In the centre: 2852. Cast of the equestrian figure for the Wellington Monument. At the end of the room, \*1846. Cartoon of Isaiah, for the mosaic in St. Paul's (p. 243); on the left, 2785. Reproduction of the fireplace at Dorchester House. — Small sculptures: 2269. Valour and Cowardice, 2270. Truth and Falsehood, casts of allegorical groups in the model for the Wellington Memorial.

Room XIX. **Later 19th Century.** \*1391. *F. Walker*, Harbour of refuge (almshouses at Bray; the statue of Charles II. once stood in Soho Square); *Orchardson*, 1519. Her first dance, \*1601. Napoleon on board the 'Bellerophon'; 1901. *J. J. Shannon*, Flower girl; 1946. *Hemy*, London River; 1580. *Wyllie*, Toil, glitter, grime, and wealth on a flowing tide; \*2259. *Clausen*, Gleaners returning; *Legros*, \*2918. Retreat from Moscow, \*1501. Femmes en prière; 1582. *Pettie*, Vigil; 1956. *Brough*, Fantaisie en folie; 1605. *La Thangue*, The man with the scythe; 2940. *Orpen*, Mirror; 2214. *F. H. Potter*, Little dormouse; 1142. *Lawson*, August moon; *A. Stevens*, \*2132. John Morris; *Moore*, \*2212. An

artist; 1612. *Clausen*, Girl at the gate; 3514. *F. Walker*, The old gate; 2976. *Derwent Wood*, Bust of Henry James.

Room XX. 19th Century Water-Colours. *Charles W. Furse*, Equestrian portrait of Lord Roberts (loan); 2080. *F. Walker*, Woman in white (cartoon, 1871, for one of the earliest posters); Water-colours by *W. H. Hunt*, *Prout*, *Gilbert*, *Cattermole*, *D. Cox*, *W. J. Müller*, *C. Keene* (drawings for Punch), *Swan*, *E. M. Henderson*, *Havard Thomas*, *T. Collier*, *E. Lear*, *F. Walker*, and *Pinwell*.

Room XXI. Contemporary Painters. \*3189. *William Rothenstein*, The doll's house (early portrait of Augustus John); \*3179. *Lucien Pissarro*, High view, Fishpond; 3423. *Conder*, Plum tree; \*2898. *Legros*, Repas des pauvres; *Whistler*, 1959. Old Battersea Bridge, Miss A. M. Alexander; 3176. *McEvoy*, The earring; *P. W. Steer*, \*2473. Chepstow Castle, \*2872. The music room, 3193. Richmond Castle; 3580. *Blanche*, Thomas Hardy; \*3171. *John*, Smiling woman; 3041. *Holmes*, Burning kiln; \*2116. *W. Rothenstein*, Jews mourning; 3509. *Guevara*, Portrait of Miss Sitwell; 3231. *Tonks*, Portrait of the artist; 3569. *Russell*, Mr. Minney; \*2053. *Sargent*, Ellen Terry as Lady Macbeth; 3170. *Holmes*, The old ruin; *Sickert*, \*3181. George Moore, \*3182, Café des Tribunaux, Dieppe; 3166. *Bone*, Botanical Gardens, Glasgow; \*3565. *John*, Rachel; 3468. *Innes*, South of France; 2059. *Furse*, Diana of the Uplands; 3549. *Orpen*, Lady Orpen. Also works on loan from the Imperial War Museum.

Room XXII. Contemporary Water-Colours. *D. S. MacColl*, 3413. Brasenose, Oxford, 3322. Belfry at Dinan, 3522. Wilmington Barn; *Sargent*, 3560. Oxen at Cararra, 3559. San Vigilio (Lago di Garda), 3408. Piazzetta, Venice; 3198. *John*, Nirvana; \*3530. *Orpen*, The model; 3169. *Grant*, Queen of Sheba (oil); water-colours by *H. Brabazon*; 3195. *Conder*, Gossip; 3469. *Innes*, Waterfall; 3172. *John*, Walpurgis Night; 3016. *Tonks*, The toilet. Works on loan (oil) by *Meninsky*, *Guthrie*, *Nash*, *Spencer*, and (drawings) *Holmes*, *Steer*, *Tonks*, *Orpen*, *Bone*, *John*, *Sargent*, *Rothenstein*, and others.

Room XXIII. Marble sculptures: 1784. *Sir T. Brock*, Eve; 1928. *Colton*, Springtide of life; 2975. *Hartwell*, Dawn; 2266. *Sir B. Mackennal*, Diana; 1750. *Bate*, Pandora.

Room XXIV. Contemporary Painters. 1576. *Hacker*, Annunciation; 1960. *Bundy*, Morning of Sedgemoor; 1926. *Murray*, Country of Constable; 2933. *Sims*, Wood beyond the world; 2481. *Herkomer*, Council of the Royal Academy, 1907; 3209. *Cameron*, Ben Ledi; 1620. *Lucas*, After Culloden; 3151. *Brangwyn*, Poulterer's shop; 3554. *Munnings*, Epsom Downs; 3002. *Philpot*, Man in black.

Room XXV. 3012. *Sargent*, Prof. Ingram Bywater; 3036. *Strang*, Bank Holiday; \*1615. *Sargent*, Carnation, Lily,

Lily, Rose ; 2260. *Sims*, Fountain ; 2995. *C. H. Shannon*, Mrs. Patrick Campbell ; *Nicholson*, 3178. Lowestoft bowl ; 3221. *Ricketts*, Don Juan ; 1613. *Tuke*, August blue ; 3581. *John*, The orange jacket ; 1963. *Furse*, Return from the ride ; 1611. *Millet*, Between two fires ; 3000. *Lavery*, La Mort du Cygne (Anna Pavlova) ; *Kelly*, 3001. Burmese dancer.

Room XXVI (first floor). Works of minor interest by *Alexander*, *Birket Foster*, *Goodwin*, *Wardle*, *Leslie*, *Peacock*, *Waterhouse*, *MacWhirter*, *Cadogan*, *Cowper*.

BALCONY. War drawings by *Muirhead Bone*, *E. Kennington* ; Etchings by *Sir C. Holroyd*, *Short*, *Haden*, *Dyce*, *Wilkie* ; Drawings by *Studd*, *Burne-Jones*, *Swan*, *Keene* ; Water-colours by *Sandby*, *Gilbert*, *Goodwin*, etc.

## 44. THE VICTORIA AND ALBERT MUSEUM.

### The India Museum.

STATIONS. *Brompton Road* and *South Kensington* on the Piccadilly Tube (Appx., p. 15), *South Kensington* on the District Railway (Appx., p. 11). The Museum stands a few yards to the W. of Brompton Road Station and about 300 yds. to the N. of the other two, with which it is connected by a subway (p. 402). — OMNIBUSES Nos. 14, 30, and 96, in Brompton Road, pass the Museum ; Nos. 49 and 49A pass South Kensington Station (see above) ; Nos. 9, 33, 46, and 73, in Kensington Road, pass the N. end of Exhibition Road (p. 144), 5 min. from the Museum (see Appx.)

ADMISSION. The Museum is open free daily, except on Christmas Day and Good Friday ; on week-days from 10 a.m. till 4 or 5, on Sun. from 2.30 till 5.30 p.m. Sticks and umbrellas may (and parcels must) be given up (no charge). — For the *Library* (p. 410 ; open till 9.50 p.m. on Mon., Thurs., & Sat.) tickets are obtained on written application to the director accompanied by a recommendation from a householder.

GUIDE LECTURER (p. 323). On week-days an official guide conducts parties round the galleries twice daily, starting from the Central Hall at 12 and 3 p.m.

CATALOGUES. A 'Brief Guide' to the collections (3d. ; 1921), the 'General Guide to the Collections' (out of print), numerous special catalogues, handbooks, and monographs for the various departments and the chief loan collections, and photographs of the most interesting objects are sold at the entrance.

REFRESHMENT ROOMS (very fair), on the N. side of the inner quadrangle (p. 405), comprising a dining-room, a grill-room, and a large luncheon and tea-room.

LIFTS. On each side of the main entrance, in the second room, are public lifts. One ascends from Room 6 (lower ground-floor) to RR. 57 (ground-floor), 123 (first floor), and 138 (second floor) ; the other from R. 9 to RR. 63, 129, and 144. — *Lavatories* on either side of the refreshment rooms ; also on the lower ground-floor, on either side of the main entrance (ladies, in R. 7 to the W. ; gentlemen, in R. 8 to the E.).

DEPARTMENTS. The collections are arranged in eight departments. I. *Architecture and Sculpture*, in the E. half of the new front buildings (both ground-floor and lower ground-floor), in the E. Hall, the Central Hall, and part of the W. Hall, and in the Square Court ; II. *Ceramics, Glass, and Enamels*, on the second floor ; III. *Engraving, Illustration, and Design*, on the first floor (W. side of the quadrangle) ; IV. *Library and Book Production*, on the first floor (S. side of the quadrangle) and the adjoining gallery on the W. ; V. *Metal Work*, on the ground-floor corridors

round the quadrangle and in the S. Court; VI. *Paintings*, in the N.E. wing, on the first floor; VII. *Textiles*, in most of the new buildings on the first floor and in the central courts on the ground-floor; VIII. *Wood Work, Furniture, and Leather Work*, in the W. half of the new front buildings (both ground-floor and lower ground-floor), in part of the W. Hall, and in the central courts.

Exempt from this arrangement are the Loan Collections (p. 403) and certain special collections bequeathed to the Museum with the proviso that they should not be dispersed, such as the Salting Collection (p. 412), the Jones Collection (p. 406) and the Murray Collection (p. 408).

The galleries, courts, rooms, corridors, and staircases of the Museum are numbered in one consecutive series, beginning on the lower ground-floor. At the entrances to many of the rooms are hung summaries of their contents, and the system of labelling the individual objects is admirably full. The definitive rearrangement of the collections since the disturbances of the War has not yet been completed. — The Director and Secretary of the Museum is *Sir Cecil H. Smith, LL.D.*

The **\*\*Victoria and Albert Museum** (Pl. B 23, 24), known also unofficially as the 'South Kensington Museum,' is situated at the E. end of Cromwell Road (p. 143), and is a conspicuous member of the remarkable group of scientific institutions that distinguish this part of London (comp. the Map, p. 148). The imposing building of stone and red brick, which presents long Renaissance façades to Cromwell Road and Exhibition Road, was designed by *Sir Aston Webb* and opened in 1909. It conceals the older portions of the Museum, designed mainly by *Capt. Fowke, R.E.*, between 1860 and 1884, which were too long the inadequate home of the invaluable collections. In the centre of the Cromwell Road façade is the main entrance, a great portal adorned with statues of Queen Victoria and Prince Albert, above which rises an octagonal lantern in the shape of an imperial crown, surmounted by a figure of Fame. At either end of the main façade and at the N. end of the W. front are pavilions crowned with domes; and between the windows of the first floor, on both fronts, are 32 statues of British artists and craftsmen, each with the name inscribed below. There is a second entrance in Exhibition Road (p. 144). — The interior, with its spacious and well-lighted halls, galleries, and courts, contains perhaps the largest and finest collections of applied art in the world. Repeated visits are necessary to do justice to its wonderful store of treasures.

The present museum, now under the control of the Board of Education, originated in the Museum of Ornamental Art, established at Marlborough House in 1852 and transferred to a temporary iron building at South Kensington in 1857. The original aim of the founders was to develop and improve decorative design in British manufactures, by providing models and samples of applied art, ancient and modern, for study by craftsmen and others. Gifts, bequests, and Government grants rapidly extended the museum, and the present unrivalled collection fulfils far more than its primary utilitarian function and appeals to every lover of art. — The India Museum (p. 412), close by, and the Bethnal Green Museum (p. 285) are branches of the Victoria and Albert Museum, which is the possessor also of an extensive and valuable *Art Library* (p. 410), with public reading-rooms (see p. 393). The N.W. corner is occupied by the *Royal College of Art*, for the teaching of drawing painting, and modelling.

## GROUND FLOOR.

The main or Cromwell Road entrance admits us to a handsome marble vestibule, on either side of which a staircase ascends to the so-called Upper Ground Floor, while straight in front is the Central Hall. To the left is the catalogue stall. We ascend the staircase (61) to the right, in the E. front wing, in which the department of **Sculpture** begins. Here are three rooms devoted to Italian sculpture.

ROOM 62. ITALIAN SCULPTURE OF THE 13-15TH CENTURIES. On the entrance-wall, to the right, 7563. *Florentine School*, Annunciation (marble relief; c. 1300); 46. *Tuscan School*, Altar frontal (c. 1257). In front, 73, 74. *School of Giovanni Pisano*, Two pillars of a pulpit. 1st Screen: *Donatello*, \*7577. Christ in the Sepulchre, with angels, \*7629. Christ delivering the keys to St. Peter (bas-reliefs). In the glass-case to the left are terracotta statuettes (4496. John the Baptist as a child; 253. Unruly children, both of the *School of Donatello*). In the desk-case by the window, \*8717. *Donatello* (?), Bronze relief encrusted with gold and silver (the 'Martelli Mirror'), with an allegory of the powers of Nature; 362. *Donatello* (?), Small marble relief of the martyrdom of St. Sebastian. — 2nd Screen: Reliefs by *Donatello* (57. Virgin and Child) and of his school; at the back, 7619. *Donatello*, Scourging and Crucifixion of Christ. — 3rd Screen: 66. *Desiderio da Settignano*, Virgin and Child (marble relief); *Desiderio da Settignano* (?), A 6. Boy's head (in sandstone), 7582. Relief of the Virgin and Child; \*75. *Agostino di Duccio* (?), Marble sarcophagus of St. Justina, from Padua. In the pedestal-case to the left are small Italian bronzes of the 15-17th centuries. — 4th Screen: 7591. *School of M. da Fiesole*, Virgin and Child; A 14. *Mino da Fiesole* (?), Virgin and Child (painted stucco); \*240-242. *Benedetto da Maiano*, Terracotta studies (Story of St. Francis) for reliefs on the pulpit of Santa Croce in Florence; 7593. *B. da Maiano* (?), Birth of John the Baptist. The next pedestal-case contains \*St. Jerome (No. 7578), in terracotta, probably by *Andrea del Verrocchio*. — 5th Screen: 7599. *Andrea del Verrocchio* (?), Terracotta sketch for the monument of Card. Forteguerri in Pistoia; \*251. *Francesco di Giorgio* (?), Allegory of Discord. The next glass-case contains small terracottas (7602, 7402. *School of Verrocchio*, David; 7625. *Florentine School* of the 15th cent., John the Evangelist). In the double desk-case is a noteworthy collection of Italian bronze plaquettes (15-16th cent.); also a few Roman antiques and German shell-cameos. On the end-wall and adjacent, to the left, \*6742, \*6743. *Andrea Ferrucci*, Retable, in carved and gilt marble, and Tabernacle, from the church of San Girolamo at Fiesole.

On the inner wall as we return: 7831. *Francesco di Simone Ferrucci* (?), Frieze in pietra serena; 7545, 4497. *School*

of *Verrocchio*, Busts of the young St. John. On the 1st Screen: *Florentine School* (late 15th cent.), 1195. Crucified Christ with saints and angels, 5887. Mirror-frame in the form of the Medici ring (stucco relief); \*5899. *Matteo Civitale*, Marble panel from a tomb (with portrait of the deceased). — 6862. *Agnolo di Polo* (?), Bust of Christ. Opposite, 7586. *School of Verrocchio*, Bust of Christ. Farther on, 6. *Domenico Rosselli*, Madonna (coloured relief). In front, on a green and white pedestal showing the devices of the Medici, \*475. *Donatello*, Fountain-figure of Cupid with a fish. — \*7671. *Antonio Rossellino*, Bust of Giovanni di San Miniato (1456). On the 2nd Screen: 3004. *Florentine School*, Relief in pietra serena of Prudence (with three faces). 7585. *Donatello*, 'St. Cecilia'; then several reliefs of the *Florentine School* (15th cent.). In front, 7573. *Florentine School* (early 15th cent.), Statuette of the Madonna; 7613. *School of Iacopo della Quercia*, Panel from a cassone, with reliefs of scenes in the Garden of Eden. On the end wall, 7564. *School of Giovanni Pisano*, Virgin and Child with angels; below, 5798, 5800. *School of Niccolò Pisano*, St. Michael and St. Gabriel.

ROOM 63. DELLA ROBBIA WORK, i.e. enamelled terracotta sculpture associated with the Della Robbia family of Florence, of which the most distinguished members were Luca (1400?–1482), his nephew Andrea (1435–1525), and Andrea's son Giovanni (1469–1529?). To the left: 6741. *School of Andrea della Robbia*, Assumption; 7630. *Andrea della Robbia*, Virgin and Child; \*6740. *Luca della Robbia*, Large roundel with a garland of fruits, bearing the arms of King René of Anjou (d. 1480); 4412. *Giovanni della Robbia*, Adoration of the Magi. — *Andrea della Robbia*, 7614 (and 7615, opposite side of the room), Kneeling angels; 4248 (against the pillar), St. Matthew; 7547 and 5633. Virgin and Child. On the walls near the window, \*7632–7645. *Luca della Robbia* (?). Twelve roundels in blue and white, representing the labours of the months. On the entrance-wall, 7752. *Luca della Robbia* (?), Nativity. — In the centre of this room, \*7560. *Michael Angelo*, Statue of Cupid, executed about 1497 and long in the Riccardi Gardens at Florence (the left arm is a restoration).

ROOM 64. ITALIAN SCULPTURE OF THE 15–17TH CENTURIES. To the right, on the entrance-wall, 7411. *Francesco da Sangallo*, Relief of the Madonna; 5803. *Florentine School* (17th cent.), Triumph of Galatea (marble relief). The small bronzes in the adjoining glass-case include \*No. 2626. *Æsop*; A 1. *Latona*; 577. *Demon*, attributed to *Benvenuto Cellini*; and 109. *Virgin and Child with St. Anne* (gilded), by *Pompeo Leoni* (?). Pedestal-case: 7716. *Florentine School* (16th cent.), *Hercules and Antæus* (sketch-model in clay). — 1st Screen: 6920. *Adrian de Vries*, Emperor Rudolf II. (bronze relief); 4128. *Giovanni da Bologna*, Terracotta sketch (Rape of the Sabines).



Pedestal-case : 939. *Florentine School* (16th cent.), Rape of Deianeira (painted wood). — 2nd Screen : \*328-330. *Giovanni da Bologna*, Wax models (Scenes from the Passion) of panels in the church of the Santissima Annunziata at Florence ; \*314. *School of Donatello* (late 15th cent.), Lamentation over the Dead Christ. In the desk-case by the window : 58, 149. Bronze medallions from the series representing the Labours of Hercules, attributed to *Antico* (d. 1528). — In the pedestal-case : \*4123. *Raphael*, Terracotta sketch-model for the statue of Jonah, in the church of Santa Maria del Popolo at Rome. — 3rd Screen : \*653. *Giovanni Dalmata* (late 15th cent.), Relief portrait of Francesco Cynthio. — 4th Screen : A 5. *School of Amadeo*, Head of Cicero (relief). — At the end of the rooms are various busts and reliefs by *Giovanni Bastianini* (1830-68), a skilful imitator of the 15th cent. style ; some mosaics ; and small sculptures by *Henri Gaudier-Brzeska* and *Jacob Epstein*. — On and near the inner wall as we return : 8883. *Alessandro Algardi*, Bust of Francesco Bracciolini, the poet (d. 1645). On the 1st Screen : 8. *Amadeo* (?), Lamentation for the Dead Christ ; 7551. *Pace Gaggini* (?), Marble pilasters and lunette. In Central Case, 85. *Sperandio* (?), Virgin and Child in painted terracotta enthroned in a painted and gilded niche of carved wood. — \*137. *Lucio* or *Giovanni Olivetono* (Lombard ; 15th cent.), Elaborate carving in wood (with many figures) of the Crucifixion, with the Nativity as predella. In front, \*189. *North Italian School*, Bust of a Roman emperor. On the 2nd Screen : 7565. Annunciation (probably Roman ; late 15th cent.). On the wall are a number of interesting busts ; then, 258. *North Italian School* (late 15th cent.), Nativity in carved wood, gilded. The glass-case in front contains \*Details from the unfinished tomb of Gaston de Foix, by *Agostino Busti*. On the 3rd Screen : \*76, \*77. *Giovanni da Bologna*, Trial and Scourging of Christ, stucco casts from bronze panels ; 1196, 7386. *Baccio Bandinelli*, Deposition from the Cross (reliefs in terracotta and in stucco). The next wall-case contains terracotta statuettes, including 8381. Copy of Michael Angelo's Pietà in St. Peter's at Rome. — By the wall, 65. *Florentine School* (late 15th cent.), St. Jerome (stucco bust). In front, 5897. Galatea, after the bronze statue by Giovanni da Bologna. By the wall, 7623. *Florentine School* (16th cent.), Portrait. In front, Case with small sketch-models in wax by *Michael Angelo*. On the end-wall, \*7595. *Iacopo Sansovino*, Deposition from the Cross, a gilt wax group probably made as a model for Perugino. In front, 8538. *Florentine School* (16th cent.), Head of a woman.

From R. 64 a flight of steps descends into the E. Hall (p. 399). We, however, return to the foot of Staircase 61 and descend to the lower ground-floor of the E. wing, which contains the continuation of the sculpture.

ROOM 8. FRENCH SCULPTURE. To the right, in pedestal cases: \*A 2. Virgin and Child, in sandstone, from Ecouen (early 14th cent.); \*746. Painted figure of the Virgin and Child (French; 14th cent.); 526. St. Michael and the dragon (14th cent.); \*387. Painted and gilded statuette of St. George and the dragon (15th cent.); 107. St. Peter (15th cent.). — At the end of the room are sculptures by *Alphonse Legros* and *Dalou*. — By the inner wall as we return are figures of the Madonna and saints; 758. Gilded oak retable, with scenes from the New Testament (16th cent.); 4413. Altarpiece of the Troyes School. By the end wall, A 10. Angel Gabriel (15th cent.).

ROOM 9. ENGLISH SCULPTURE. On the left: 247. Statuette by *Scheemakers* (d. 1808); 263. Marble monument of a knight (early 17th cent.); 312. Model by *Flaxman*; interesting alabaster carvings (14–16th cent.), extending over the end-wall. The floor-cases towards the other side of the room contain stone carvings from English churches, and statuettes in oak (14th cent.). A 10. Recumbent effigy of a knight from Lesnes Abbey (c. 1320). By the entrance-wall: Busts; statuettes by *Lord Leighton* and *Onslow Ford*. To the right and left of the lift: 589, 590. Leaden statues of a shepherd and shepherdess (18th cent.).

ROOM 10. FLEMISH AND GERMAN SCULPTURE, mostly in wood. By the left wall are fine examples of the Flemish, Lower-Rhenish, Swabian, and Franconian schools: near the end, 125. Large triptych of the Swabian school (c. 1500); \*4841–4844. Reliefs of the Evangelists in lime-wood (Tyrolese). On the floor of the room, to the right: Case with Coptic sculpture from Sakkara; five cases of Spanish sculptures (1284. Virgin in painted wood, probably by *Montañes*, 17th cent.); \*110. Two figures in wood, by *Riemenschneider*. Cases with small German sculptures, Flemish wood-carvings, small Flemish sculptures, and French statuettes (\*343. Draped figure attributed to *Germain Pilon*, d. 1590; \*85. Bronze statuette of Ceres by *Michel Anguier*, 1612–86; \*Terra-cottas by *Clodion*, 1738–1814).

This room contains also, temporarily, the superb collection of \*IVORY CARVINGS, which affords a complete survey of the development of the art (arrangement provisional and incomplete). Among the most interesting specimens are the \*Veroli Casket (under separate shade); the series of Tau-Heads (the Eastern form of the crozier); the \*\*Leaf of a diptych, with the figure of a girl offering incense, from Montier-en-Der (No. 212; late 4th cent.); a whale-bone \*Plaque representing the Adoration of the Magi (142; 11th cent.; English?); a 17th cent. tankard by *Bernard Strauss*; and the fine series of French Gothic ivories.

We return to the vestibule and turn to the right into the CENTRAL HALL (49), which contains models for the Wellington

Monument (p. 246), etc., by *Alfred Stevens* and the Fleming Collection of war medals and decorations. The large brass chandelier is Dutch (late 17th cent.).

To the right is the **EAST HALL** (50), devoted to **Architecture and Sculpture**. On the N. (left) wall of the first section of the hall are French, Flemish, and Spanish works: 908. Doorway in volcanic stone from Clermont-Ferrand (1557); 323. Cross with paintings of the Crucifixion (Italian; 14th cent.); 531. Dormer window from the castle of Montal (c. 1523); 4254. Chimney-piece from Antwerp (1552); \*1217. Painted altarpiece from Valencia (early 15th cent.). — On the opposite wall are Italian works. We begin once more at the W. end. 208. Florentine chimney-piece in inlaid marble (c. 1600); 655. *Tullio Lombardi* (?), Chimney-piece from N. Italy, carved with hunting-scenes (c. 1520); \*61. Great doorway from Ghedi (c. 1515); \*191. Monument of the Marquis Spinetta Malaspina from Verona (1536); 4887. Venetian marble fountain (late 15th cent.); 455. Monument of Gasparo Moro (Venice; early 16th cent.); 25. *Bartolomeo Buon* (?), Tympanum with a figure of the Virgin, from Santa Maria della Misericordia at Venice; A 33, 34 (N. of opening), Two figures in painted stone (Verona; 14th cent.). In the middle of this part of the hall: Four wooden columns from Salerno (12th or 13th cent.); large Swabian altarpiece, carved and gilded (late 15th cent.); Venetian well-heads.

The rest of the hall is devoted mainly to Italian art. On the left (N.) wall of the central section: doorways and 'sopraporte' in slate from Genoa, including a relief of St. George and the dragon (No. 7255) ascribed to *Giovanni Gaggini*. By the S. wall: Stone doorways from Gubbio. In the middle: \*A 48, 49. Recumbent effigies of a Spanish grandee and his wife (late 15th cent.); A 24. Recumbent figure of a Venetian knight (late 14th cent.); casts of the Celtic crosses at Gosforth (7th cent.), Ruthwell (7th cent.), Irton (8th cent.), and Kirk Braddan (11th cent.). By the left (N.) wall of the third section: 5896. *Desiderio da Settignano* (?), Chimney-piece; 934, 934a. *Michelozzo*, Angels; above, \*5895. *Baccio d'Agnolo*, Singing-gallery. On the walls, above: Frescoes from Verona (15th cent.) and Lombardy (16th cent.). The E. apse is occupied by the Chapel of Santa Chiara (c. 1490), brought hither from the convent of that saint in Florence, with its altar (by *Leonardo del Tasso*) and tabernacle (attrib. to *Bernardo Rossellino*). On the S. wall: 256. Nativity of the Virgin, a large mosaic probably designed by *Orcagna* (1368); \*5959. Fountain ascribed to *Benedetto da Maiano*. In the middle of the hall: 6735. Jason, a statue by a pupil of Michael Angelo; 7676. Fountain-figure of Bacchus, of the *School of Giovanni da Bologna*; processional banner (Italian; 14th cent.).

From the E. portion of the East Hall a passage leads to the left, crossing Corridor 47, to the SQUARE COURT (46), which contains an extensive and valuable collection of **Casts** and sculpture, some of great size. The court is divided into two halves by the covered CORRIDOR 46, running from S. to N. to the S. Court (p. 404) and containing a series of carriages, sedan chairs, and sledges.

Among the contents of the Square Court are a cast, in two portions, of Trajan's Column at Rome (114 A.D.); Cast of the Schreyer Monument at Nuremberg, by Adam Krafft (1492); Cast of monument of Duke Ernest of Saxony at Magdeburg, by Peter Vischer (1497); Casts of the central pillar of the W. porch of Amiens Cathedral (13th cent.) and of a portion of Bordeaux Cathedral (c. 1300); Casts of works by the French sculptor Jean Goujon (1515-72). Great W. doorway of the Cathedral of Santiago de Compostello in Spain, by Maestro Matteo (c. 1188). Chimney-piece in the Palais de Justice at Bruges (16th cent.). Casts of coloured reliefs by Giovanni della Robbia (p. 396) from the Ospedale del Ceppo at Pistoia; Annunciation by Donatello; Marsuppiini monument in the church of Santa Croce in Florence, by Desiderio da Settignano; Singing-gallery, by Luca della Robbia; Singing-gallery by Donatello, originally in the Cathedral at Florence; Great door of San Petronio, at Bologna, with its sculptures by Iacopo della Quercia (c. 1430); Electrotype reproduction of the E. door of the Baptistery at Florence, by Lorenzo Ghiberti (1452); Casts of celebrated works by Michael Angelo; Casts of two famous pulpits by Niccolò Pisano (1260) and his son Giovanni (1302-11); Shrine of St. Sebaldus, at Nuremberg, by Peter Vischer (1519); Casts of reliefs by Italian masters; Cast of the 'Nymph of Fontainebleau,' by Benvenuto Cellini. — The court contains also a fine original Rood-loft (\*1046) in marble and alabaster from Bois-le-Duc (1625).

CORRIDOR 47 runs the whole length of the new building from E. to W. On the walls are the beginnings of an *Architectural Index*, consisting of prints, drawings, and photographs, arranged according to the various architectural styles and periods. In the corridor are temporarily deposited a number of collections awaiting systematic arrangement: musical instruments (several of historical interest), architectural models illustrating Italian ornament, Chinese and Japanese lacquer and carvings, silver and metal ware, etc.

The WEST HALL (48), which lies to the W. of the Central Hall, is intended for larger examples of **Wood Work** used for architectural purposes. On the left: marble \*Torso of Strahinič Ban, by *Ivan Meštrovič*, and an original plaster model by Alfred Stevens for a proposed monument to commemorate the Exhibition of 1851 (p. 137). In the centre is a \*Collection of Sculptures by *Auguste Rodin*, presented by him to the nation in 1914. The portrait of the sculptor is by *Sir John Lavery*. On the right (N.) wall of the E. half of the hall are several characteristic English examples (16-18th cent.). On the left wall: \*A 8. Oak staircase from Morlaix (c. 1500); 324. Brick front of a house from Enfield (late 17th cent.), at one time a school at which Keats was a pupil and later a railway station; \*846. Oak front of Sir Paul Pindar's house (c. 1600), removed from Bishopsgate Without. — In the W. half of the hall, on the N. wall, are further

specimens of English architectonic wood work (17-18th cent.). In the centre rises a colossal bronze Buddha (Japanese; 16th cent.), in front of which are two lanterns and two marble figures of Korean mandarins (N. Chinese work of the Ming dynasty). Behind are a screen from a Dutch church (17th cent.) and cases with Japanese figures in painted clay, models of pagodas, Saracenic, Persian, and Chinese metal-work, ornaments from Cyprus, Algeria, Syria, Albania, and Africa, Saracenic sculptures, etc. On the walls at the W. end of the hall are Oriental carvings; on the right, throne (43) and screen (610) from a church in Cyprus (18th cent.) and, above, carved lattices for windows ('meshrebiya'); on the left, \*1050. Inlaid pulpit ('mimbar') from a mosque at Cairo (15th cent.). At the end is a large recess with a carved and painted ceiling from Torrijos, near Madrid (Hispano-Moresque; 15th cent.).

We now return to the vestibule (60) and proceed to visit the fine collection of **Furniture and Wood Work** in the W. and S.W. wings. We descend Staircase 59 to the lower ground-floor.

GALLERY 7, at present temporarily occupied by loan collections of pottery and glass, usually contains Gothic furniture and wood work (Swiss, German, Flemish, French, and English) now distributed in other rooms. — PAVILION 6. Transition from Gothic to Renaissance. R., 2011. Panelled room from a house at Waltham Abbey (p. 486), with over 100 carved panels (early 16th cent.); l., 468. Massive French door (early 16th cent.), with a carving of a man beating a youthful thief; Dutch misericords (15th cent.); and exhibits belonging normally to R. 7. — GALLERIES 5 AND 4. Italian Renaissance. The chief feature here is the very fine series of marriage-coffers (cassoni) and coffer-fronts (14-16th cent.), adorned with composition inlay, with inlaid woods, with painting and gesso work (applied stucco), and with gilded carving. Above are picture-frames and mirror-frames. In the 2nd bay on the right is Queen Elizabeth's virginal. On the left in R. 5 are inlaid and carved doors, cabinets, chairs, caskets, and cases with smaller articles. Above the exit from R. 4, No. 10. Carved and gilded balustrade from Ferrara (16th cent.). — GALLERY 3. French and Spanish Renaissance. In the centre, 881. Painted and gilded room from a farmhouse near Alençon, said to have been used by Henri IV. as a hunting-lodge. The carved cabinets (late 16th cent.) include a fine example by Bachelier of Toulouse (\*No. 8453; on the right), dated 1577. At the end of the gallery are Spanish furniture and a few objects illustrating the Renaissance in Germany and the Netherlands. — Room 2. Netherlandish and German Renaissance (continued). On the left, 4239. Inlaid door from Diest (1580) and several Flemish cabinets. The German chests and cabinets (on the right) are mostly adorned

with marquetry. — GALLERY 1. Late Renaissance (17th cent.), including works from various countries. In the centre is a Swiss panelled room from Osogna (1617), with contemporary furniture. On the right wall, 1523. French ceiling, inlaid with marquetry. Some of the Spanish and Portuguese furniture, at the end of the room, exhibits traces of Oriental influence.

We now turn to the right (passing the entrance to the subway leading to South Kensington Station, p. 393) and ascend to the SOUTH CORRIDOR (21), with the English and French Gothic Wood Work (comp. p. 401), chiefly of ecclesiastical origin. On the left, Screen from Tilbrook church (Bedfordshire; c. 1400). Here also are chests; a dole-cupboard (15th cent.), and livery cupboards, including \*No. W 15, a livery cupboard from Shropshire, supposed, from its ostrich-feather ornamentation, to have belonged to Arthur, eldest son of Henry VII. At the W. end of this corridor are the Exhibition Road entrance to the Museum and steps descending to the subway leading to the South Kensington Stations (p. 393).

To reach the continuation of the Furniture we now pass out through the turnstile into the vestibule of the Exhibition Road entrance, thence through the turnstile on the left, and ascend Staircase 51 to the upper ground-floor. RR. 52-57 illustrate the development of *English Furniture* from the time of Henry VIII. to the beginning of the 19th cent.; in R. 58 is Continental furniture.

GALLERY 52. Tudor and Jacobean Period. On the left, W 33. Oak-panelling (dated 1546) from Beckingham Hall, Essex. To the right and left, Mural Decorations in plaster from Stodmarsh, Kent, representing four Planets and the story of Diana and Actæon (16th cent.; showing German influence). Inlaid panelled room from Sizergh Castle, Westmorland. Just beyond this room is the bedstead (restored) belonging to it (1568). On the outside of the Sizergh Room are painted wooden roundels and panels (16th cent.).

Room 53 is lined with fine oak panelling from a house near Exeter (16th cent.).

GALLERY 54. Room with oak panelling from the Old Palace at Bromley-by-Bow (1606), with the original plaster ceiling; four fine chimney-pieces from houses in Lime St.; sounding-board of a pulpit from Devonshire; 17th cent. furniture; state bedstead from Boughton House, said to have been made for William III. (1694).

PAVILION 55 contains English, French, and Dutch furniture in marquetry and lacquer (late 17th and early 18th cent.). L., \*W 29. Lacquer cabinet on carved and silvered stand (of the time of Charles II.); doll's house of the early 18th cent.; Powell collection of dolls (1750-1850).

GALLERY 56. Period of William and Mary and Anne. On the right, \*466. Carved group (Stoning of St. Stephen),

by *Grinling Gibbons*. 1029. Panelled room from Clifford's Inn, with oak-panelling and cedar-wood carvings; W 4. Early Georgian room with pine-wood panelling; W 9. Panelled room from Westminster (c. 1750); \*191. Pinewood screen from Fife House, Whitehall (18th cent.); tea caddies; carved chimney-pieces.

PAVILION 57. English furniture in the style of Hepplewhite and Sheraton. On the right, \*635. Dressing-table of painted satinwood. Articles in japanned papier maché inlaid with mother-of-pearl (19th cent.). Doorway, columns, and plaster medallions in the style of Robert Adam (p. 294). Mahogany desk of Oliver Goldsmith. Bedroom furniture from Garrick's villa (p. 460).

GALLERY 58. *Continental Furniture of the 18th Century*. On the right, carved and gilded Venetian boudoir-suite. On the left, Dutch, Walloon, and French wardrobes; on the right, \*372. Elaborate commode of brass with coloured inlay, 'Boulle' work of the late Louis XIV. period. Cases with small objects. At the end is the painted \*Boudoir of Mme. de Sérilly from the Rue St. Louis at Paris, designed by J. S. Rousseau de la Rottière (c. 1780).

On the staircase descending to the vestibule are glass-cases containing a small collection of objects in worked and moulded *Leather* ('cuir bouilli'); scabbard of Cæsar Borgia (c. 1500).

We now cross the Central Hall (49; p. 398) in order to visit the series of Courts in the centre of the Museum, on the N. side of Corridor 47. We begin at the W. end with the—

OCTAGON COURT (40), which is reserved for **Loan Collections**, deposited in the Museum for short periods. These collections are usually of great interest and frequently afford an opportunity of seeing objects of rare beauty and value that are generally hidden from the public eye. More permanent loans are to be seen in the departments to which they especially belong. The Octagon Court contains at present (1917) exceptionally fine collections of sumptuous \*Furniture, lent by the Dukes of Devonshire, Buccleuch, Westminster, and Abercorn. From Devonshire House (p. 128) comes a collection of furniture designed by William Kent (1730–33), the architect of the house itself. — In other parts of the court are loan collections of porcelain, armour, plate, metal-work, embroideries, etc.; the famous \*Buccleuch collection of miniatures; and in the centre, a fine group by *Pierre Puget*.

The WEST COURT (41) has its wall hung with fine carpets, and the floor is occupied by Chinese and Japanese lacquer work. At the N. end is a Japanese shrine (W 1); on the wall behind, a collection of Japanese toys. — The WEST CENTRAL COURT (42) contains the best carpets. On the left (N.) wall is the famous \*Carpet from the mosque at Ardabil in Persia (1540); on the E. wall, near it, is No. 589 (2),

another beautiful Persian work. The other carpets come from Turkey, Asia Minor, and Spain. The floor-cases contain Japanese arms and armour (Nos. 423, 424; on the piers at the S. end). — The CENTRAL COURT (43), or '*Salle des Soieries*,' is devoted to fine examples of silk-weaving, mainly from Lyons. In the middle of the floor is a Savonerie carpet from Tournai (early 19th cent.). The lamp above is Venetian. — The EAST CENTRAL COURT (44) contains the finest **\*Tapestries** in the museum. On the left (N.) wall and adjacent side-walls are three large Brussels pieces, with subjects from Petrarch's '*Trionfi*' (1507). By the W. doorway is the Adoration of the Infant Jesus, a small panel of the early 16th cent. (covered); beyond the doorway, Brussels tapestry representing the Three Fates (16th cent.); then a Flemish tapestry of a series depicting the Siege of Troy (late 15th cent.). The floor-space is temporarily occupied by cases with interesting exhibits from the collection of metal-work (see below). — EAST COURT (45). The English tapestries in the S. half of this court include one from the '*Story of Hero and Leander*' series and one of the '*History of Vulcan*' series, made at Mortlake in the early 17th cent., and a tapestry with Agamemnon seizing Cassandra, made at Lambeth in the late 16th century. Near the last is an embroidered carpet made by Hanoverian nuns in 1516; and at the N. end of the court are several Brussels tapestries. Cases with medals and musical instruments occupy the floor-space.

The SOUTH COURT, like the Square Court (p. 400), is divided into two portions (38 and 39) by a covered passage intersecting it from N. to S. The interior is somewhat elaborately decorated. In panels on the upper part of the arcaded walls are figures of eminent artists of all ages and countries, some painted, some in mosaic; and in the lunettes at the N. and S. ends of the E. half (39) are spirit frescoes by Lord Leighton, representing '*Industrial Art as applied to War*' and '*Industrial Art as applied to Peace*.' This court, at present occupied by temporary exhibitions, is the normal home of the most valuable part of the Museum collection of **Metal Work**, arranged as indicated on our plan.

Among the objects of chief interest (many of them now in R. 44, see above, and R. 131, p. 412) are \*No. 7649, the '*Gloucester Candlestick*' (English; early 12th cent.); \*7650. Reliquary shrine in the form of a church (Cologne; c. 1170); \*403. Silver-gilt covered cup with open-work enamel (Burgundian; 15th cent.); \*M 1, the Studley Bowl, a chased and engraved silver-gilt bowl with cover (14th cent.); \*38. Agate cup (1567); \*146. Standing salt-cellar (1586); \*289. Wine-cup (1578); richly decorated toilet service of 1683 (these five English); 106-114. Treasure of Rouen (14th cent.); 7950-7952. Three croziers (French; 14th cent.); Mérode cup (Flemish; early 15th cent.); 150. Cup of the Nuremberg Goldsmiths' Guild (16th cent.); Altar-cross of rock-crystal mounted in silver-gilt (Ital.; c. 1520). — \*442. Gold armlet from the Treasure of the Oxus (4th or 5th cent. B.C.); \*241. Gold Etruscan cup (5th cent. B.C.); \*736. Enamelled gold book-cover, perhaps by

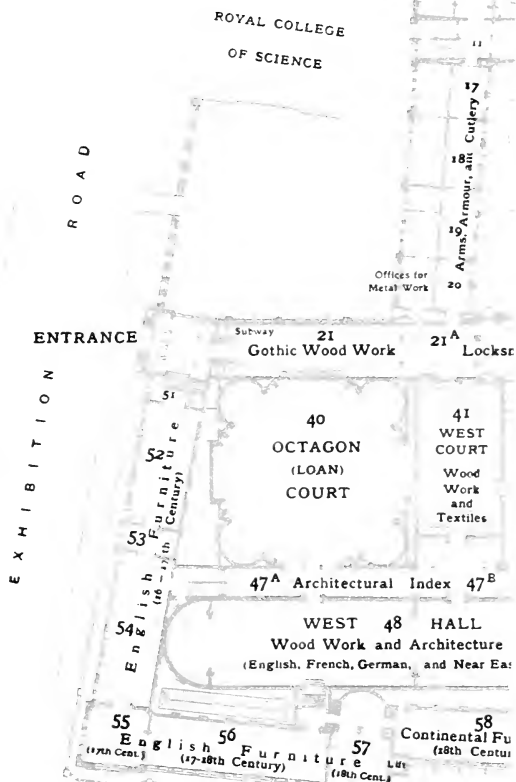


# VICTORIA & ALBERT MUSEUM

## Ground Floor Rooms 11-64

0 50 100 150 200 Feet

0 10 20 30 40 50 Metres





Benvenuto Cellini, said to have belonged to Henrietta Maria, Queen of Charles I.; 627. Ring of Bishop Ahlstan (d. 867); 841. Darnley Ring, commemorating the marriage of Mary Stuart and Lord Darnley in 1565; 13. Ring said to have been given by Charles I. on the scaffold to Bishop Juxon.

Rooms 34-37, to the E. of the South Court, contained electrotype reproductions, illustrating the art of the goldsmith from the prehistoric period to the 19th cent.; Rooms 26-29, to the W., were occupied by reproductions of celebrated works in bronze of the antique, mediæval, and Renaissance periods; Rooms 32, 33, to the S., contain reproductions of bronze gates and other large objects.

In the NORTH COURT are a number of 'circulating collections,' such as are lent by the Museum to art schools and art classes throughout the country.

From the S.W. corner of the South Court we re-enter VESTIBULE 25, with objects in cast lead and casts of metal-work, and thence proceed to visit the four corridors of the quadrangle, which contain the continuation of the metal work. Rooms 24-22, the S. corridor, are devoted to *Iron Work*, arranged in bays according to the country of origin. By the windows is a collection of *Locksmiths' Work* and smaller objects. Grille (13th cent.) and doors (14th or 15th cent.) from Chichester Cathedral (Bay 1); 17th cent. screen from Frome (Bay 3); Italian gates and oval window-grilles (Bay 5; 16th cent.); in the centre of the gallery, two long screens (Italian; 17th cent.). In the vestibule on the left, two French balconies (18th cent.). At the beginning of Room 22, on the right-hand pillar, Gothic tabernacle from Ottoburg (15th cent.); on the left, a great screen from Avila (Spanish Renaissance; 16th cent.). Room 21A, farther on, contains iron-mounted chests and a collection of metal firebacks. — On the right are Rooms 17-20, or W. corridor, devoted to *Cutlery and Arms*. Room 20 contains steel coffers and an oak dresser with pewter dishes (English; 18th cent.). Room 19: European arms and armour, with a fine series of 18th cent. swords; Decorative firearms of Europe and the East. Room 18: European cutlery (continued in R. 17); decorative firearms; Oriental daggers and other weapons. Room 17: Saracenic armour. In VESTIBULE II is Japanese iron work, including a fine figure of an eagle, and an incense-burner with peafowl. — We now turn to the right to visit Rooms 12-16, or N. corridor, containing *Works in Brass, Bronze, and Pewter*. Off this corridor open the *Refreshment Rooms* (p. 393), decorated by Poynter (grill-room), Burne-Jones (windows of dining-room), and others. Room 12 is devoted to the collection of *Pewter*. Notice, in the last case on the left, the 16th cent. Swiss guild-tankard; also the 'Temperantia' ewer and dish by François Briot (c. 1580) and Caspar Enderlein's version of the same (dated 1611). Room 13: Clocks of the 16-19th centuries. — Room 14: Japanese bronzes, including lanterns and bells from temples. Room 15: Clocks; small miscellaneous objects in bronze, etc. Room 16: Brass locksmiths'



Benvenuto Cellini, said to have belonged to Henrietta Maria, Queen of Charles I.; 627. Ring of Bishop Ahlstan (d. 867); 841. Darnley Ring, commemorating the marriage of Mary Stuart and Lord Darnley in 1565; 13. Ring said to have been given by Charles I. on the scaffold to Bishop Juxon.

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work; objects in bell-metal and copper; candlesticks; skillets; Flemish and German brass-work; fire-dogs, etc., in enamelled brass and iron. — To the left are Rooms 16A and 16B (closed); in front is the North Court (p. 405); to the right, Rooms 27 and 26 (p. 405). This completes our survey of the Ground Floor.

### FIRST FLOOR.

This floor is occupied by the Paintings, the Textiles, the Engravings, Illustrations, and Designs, and the Library. The account below follows the normal arrangement, which is being rapidly restored.

The **Paintings** occupy the N.E. wing; they include several special collections, the interesting historical collection of water-colours, and the famous cartoons of Raphael. This wing is most directly reached from the vestibule at the N. end of the East Court by Staircase 25, on the walls of which are cartoons by *Sir Edward Burne-Jones*. To the right is—

Room 84, containing the paintings and drawings of the *Dyce Bequest*, among which theatrical portraits are numerous.

Among the chief works are: 4. *Roelandt Savery*, Flower-piece; 63. *Unknown*, John Milton; 7. *Aart van der Neer*, River-scene; 12. *Kneller*, Portrait of the artist; 13. *J. Richardson*, Alexander Pope; 17. *Reynolds*, Portrait of a lady; \*22. *Romney*, Serena; \*33. *Raeburn*, Rev. Alexander Dyce as a boy; \*19. *Gainsborough*, J. J. Kirby; 76. *Unknown*, Mrs. Siddons; 74. *Unknown*, Macready as Macbeth; 70. *Loutherbourg*, Garrick as Don John; 23. *Benj. West*, Saul and the Witch of Endor; \*78. *J. J. Halls*, Kean as Richard III.; *Unknown*, Kean as Sir Giles Overreach.

Room 83 (closed) contained the paintings of the *Forster Bequest*, bequeathed by John Forster (1812–76), the friend of Walter Savage Landor and Charles Dickens.

No. \*13. *Frans Hals*, Merry drinker; 10. *Greuze*, Girl with birdage. To the right: 12, 11. *Guardi*, Scenes in Venice; 45–48. Tudor portraits; 32. *Reynolds*, Portrait of a lady; \*39. *Watts*, Portrait of Carlyle; 17. *E. Lambinet*, Ecouen; *Maclise*, \*21. Macready as Werner, 20. John Forster as Kitley; 3. *Boxall*, Landor; \*7. *Frith*, Charles Dickens; 146. *Millais*, Earl of Lytton; 145. *Perugini*, John Forster; 34. *C. Stanfield*, Ancona and the Arch of Trajan; 8. *Frith*, Dolly Varden; 44. *Wynfield*, Deathbed of Cromwell; \*9. *Gainsborough*, Daughters of the artist; 2. *Bonington*, St. Michael's Mount. There are also many interesting drawings by *Leech*, *Thackeray*, *Landseer*, and others.

To the left of VESTIBULE 89, which contained drawings by *Daniel Maclise* (1806–70), are the rooms (69–65) formerly occupied by the \*JONES COLLECTION, which, however, may be now displayed elsewhere. This collection, bequeathed to the Museum in 1882, includes some magnificent French furniture of the 18th cent. (including several pieces that belonged to Marie Antoinette); Sèvres, Chelsea, Dresden, and Oriental porcelain; French and English paintings, mainly of the 18th cent.; a fine series of miniatures, besides enamels, jewellery, snuff-boxes, and valuable art bric-à-brac of all kinds.

Rooms 81, 82, 87, 88, and 90 are normally devoted to the extensive and valuable collection of \*Water-colours. A selection only is exhibited, and changes are made from time to time. A notice at the door of each room summarizes the

characteristics of each period and names the principal artists. Chronologically the series begins with water-colours executed before 1800, with outlines drawn in pencil or ink. The series is continued with water-colours by Girtin, Turner, Varley, and the Norwich School (Cotman, Crome, and others; 1795-1800); David Roberts, R. P. Bonington, David Cox, Peter de Wint, George Barret, W. J. Müller, and Copley Fielding (1810-40); T. M. Richardson, Louis Haghe, Joseph Nash, William Hunt, George Cattermole, and J. F. Lewis (1835-65). The modern section (after 1860) contains works by the Pre-Raphaelite School, Frederick Walker, George Pinwell, Cecil Lawson, Sam Bough, Thomas Collier, Arthur Melville, H. B. Brabazon, A. Romilly Fedden, and others.

In Room 94, opening off R. 87, hang **\*\*Raphael's Cartoons**, part of a famous series designed by Raphael in 1515-16 for Pope Leo X., as patterns for the tapestries woven at Brussels for the decoration of the Sistine Chapel at Rome. This gallery, however, is closed at present.

Seven of the original cartoons are here exhibited; the other three, which were lost in Brussels, are represented by copies from the tapestries. The subjects (beginning on the right, as we enter) are Christ's Charge to Peter; Death of Ananias; Peter and John healing the lame man; Paul and Barnabas at Lystra: on the opposite wall, Elymas the Sorcerer; Paul preaching at Athens; Miraculous Draught of Fishes. The three lost cartoons depicted the Stoning of St. Stephen, the Conversion of St. Paul, and St. Paul in prison. — A monochrome copy of Raphael's 'Transfiguration' is likewise exhibited here.

The cartoons are the property of the King. Charles I. bought them in Brussels in 1630, for the use of the Mortlake tapestry-factory, and on his death Cromwell secured them for £300. After a period of neglect they were hung successively at Hampton Court (where Sir Christopher Wren built a gallery for them; p. 465), Buckingham Palace, Windsor Castle, and again (in 1814) at Hampton Court, where they remained until they were removed to this Museum in 1865. — The tapestries are preserved in the Vatican, though not in the Sistine Chapel.

Beyond Vestibule 95, at the E. end of the Cartoon Gallery, we reach Rooms 96-99, which normally contain British oil-paintings, mainly belonging to the **\*SHEEPSHANKS COLLECTION**, presented to the Museum in 1857.

Among the notable works here are several landscapes by *Turner* (208. Venice; 209. St. Michael's Mount) and by *Richard Wilson*; a number of scenes from Shakespeare by *C. R. Leslie*; a charming portrait of Queen Caroline by *Sir T. Lawrence* (No. 121); several scenes of rustic life by *William Mulready* (\*145. Choosing the wedding-gown) and by *Thomas Webster* (\*222. Village choir); over a dozen works by *Sir Edwin Landseer* (\*93. The old shepherd's chief mourner; \*87. Highland breakfast); a large number of paintings and studies by *John Constable*, several presented by Miss Constable, the artist's daughter (\*33. Salisbury Cathedral, \*35. Hampstead Heath, 38. Water-meadows near Salisbury, \*1631. Cottage in the cornfield, etc.; also studies for the 'Leaping Horse' and the 'Hay Wain,' p. 368); also works by *Wilkie*, *Redgrave*, *Collins*, *Newton*, *Morland*, *Gainsborough*, *Stanfield*, *Creswick*, *De Wint*, *Chalon*, *Barret*, *Crome*, and others.

From R. 90 (p. 406) a door on the E. leads to GALLERY 100, which at present contains the *Plumley Enamels* and part of the Museum collection of *Miniatures* (possibly to be transferred to the Water-colour Galleries). We here obtain a near view of Leighton's fresco of the Arts in War (p. 404).

Room 91 (closed), adjoining R. 90 on the S., contained water-colours by foreign artists, including *F. de Brakeleer*, *A. G. Descamps*, *Henri Harpignies*, *L. G. E. Isabey*, *Josef Israels*, and *Eugene Lami*.

The next two rooms (closed) were devoted to the IONIDES COLLECTION, which is especially rich in works by French 19th cent. artists.

Room 92 contained oil-paintings, including: 96. *Paul Veronese* (?), Christ and the centurion; 97. *Cariani* (?), The bravo; *Poussin*, 22. Artists sketching among ruins, 21. Venus arming Æneas; 107. *Millet*, Landscape; *Le Nain*, \*18. Flageolet-player, 17. Landscape with figures; *Delacroix*, 64. Shipwreck of Don Juan (sketch), 63. Good Samaritan; *Ingres*, 57. Sleeping odalisque, 58. Henri IV. and the dauphin; 59. *Courbet*, L'immensité; *Millet*, \*47. Wood-sawyers, 172. Landscape, 49. The well, 48. Shepherdess; *Regamey*, 73. Arab horsemen, 72. Sentinel, \*71. Team of Percheron horses; *Corot*, 66. Morning, 65. Twilight; 67. *G. Michel*, The mill; *Diaz de la Peña*, 164. Landscape, 62. Fontainebleau forest, 61. The bather; *Théodore Rousseau*, \*55, 56. Landscapes, \*54. Tree in Fontainebleau forest; 90. *M. Maris*, Haycart; *Alphonse Legros*, 28. Landscape, 30. Confession; 130, 129. *Fantin-Latour*, Flowers. Beyond the exit: *Legros*, \*24. The tinker, 27. Landscape; *Léon Lhermitte*, 69, 68. Breton scenes; \*19. *Degas*, Ballet-scene; 108. 'Old' *Crome*, Wherry on a Norfolk broad; 13. *Bonington*, Place du Molard, Geneva; 109. *Gainsborough*, Landscape with cows; 3. *Rossetti*, Day-dream; *G. F. Watts*, 1. Window-seat, 2. Daphne's bath; 16. *Alma-Tadema*, The visit; 8. *Burne-Jones*, The mill; 79. *Pieter Soutman*, Cornelis Backer; 81. *Jan Both*, Peasant driving a mule; 83. *Adr. van Ostade*, Itinerant musician; \*80. *A. Brouwer*, Interior; 78. *Rembrandt*, Abraham dismissing Hagar; 89. *Jan van Goyen*, Landscape; 104. *School of Orcagna* (14th cent.), Coronation of the Virgin; 165. *Beccafumi*, Charity; 99. *Pier Francesco Fiorentino*, Virgin and Child.

Room 93 contained the water-colours and drawings of the collection, including: 25. *Legros*, Canal; 20. *Mary Gow*, Mother and child; *Burne-Jones*, 12. Cassandra, 9. Cupid's hunting-fields (monochrome), 10. Dorigen of Bretagne, 11. Head of a girl; *Rossetti*, 6. Andromeda, 7, 4, 5. Portraits; caricatures by *H. Daumier* (1808-91); modern French works by *Millet*, *Harpignies*, *Lhermitte*, *Bonington*, and others.

We now turn to the left to Room 109, the S. gallery of the South Court (p. 404). The glass-cases here contain the collection of *Medals*, mostly of the Italian and German Renaissance, with a number of French medals and plaquettes. In the second lunette, on the right, is Leighton's frescoes of the Arts in Peace (p. 404). — R. 109 ends in VESTIBULE 107, with the Offices of the Director and Secretary on the right. From this vestibule we enter—

Room 103, which (along with Room 106) may possibly be assigned to the MURRAY BEQUEST. This includes small carvings, ceramics, miniatures, snuff-boxes, jewellery, fans, ecclesiastical plate, and Italian chalices (14-18th cent.). Among the larger carvings are two kneeling angels in lime-wood, by *Tillmann Riemenschneider* (c. 1468-1531), and



a 'Palmesel,' or wooden figure of Christ on an ass, used in the Palm Sunday procession in S. Germany (16th cent.).

STAIRCASE 108 descends to the S.E. corner of the South Court (p. 404).

The department of **Textiles** (apart from the tapestries and carpets, pp. 403, 404) occupies the greater part of the first floor in the new front buildings. Specimens of similar technique are grouped together, and where Oriental and European fabrics are shown in the same galleries for the purpose of comparison, the former are arranged on the N. side, the latter on the S. side. Though the collection is of great value and importance to experts and students, most visitors will content themselves with a rapid survey.

GALLERIES 110 and 111 contain the collection of *Lace* (16-18th cent.). Gallery 110 contains the needle-point lace. At its N. end, where the collection begins, is an alb trimmed with rose-point (17th cent.). Gallery 111 is devoted to pillow-lace and to cut-and-drawn work. On the first pier to the left is a Flemish cover (No. 270), with the collar of the Golden Fleece and double-headed eagles, said to have belonged to Philip IV. of Spain; in the centre are a wedding-veil of Brussels lace (No. 541) and a flounce (755) given by Mme. de Maintenon to Fénelon. — GALLERY 112, the bridge across the East Hall (p. 399), contains a selection of painted *Fans*. — The long GALLERY 114, which, like the corridor (47) beneath it, extends the whole length of the building, contains in the centre a fine collection of \**Costumes* of the 16-19th cent., arranged chronologically from W. to E. On the walls of its E. extremity (114E) and of STAIRCASE 115 are shown printed or painted fabrics. Under the E. dome (114D) are the *Linen Damasks* and glass-cases with Japanese dolls, dressed figures from Italian Nativity groups, and a model of a Nativity group or 'crib.' On the right is the entrance to GALLERY 79, round the East Court (p. 404); this contains Japanese embroideries and textiles, above which is a photographic reproduction of the *Bayeux Tapestry*, a long strip of embroidery illustrating the Norman Conquest by a contemporary hand (traditionally Matilda, wife of the Conqueror). The next portion of the long gallery (114C), as far as the W. dome, contains later European silks and brocades. Under the dome is a collection of shoes. The rest of the gallery contains a collection of embroideries (continued in Rooms 118-120, p. 410). From 114C ROOM 117, a bridge between the Central and East Halls (p. 399), diverges to the S. It contains ecclesiastical vestments, embroidered caskets, and baby shoes and frocks, and leads to ROOM 127, the first-floor landing of the E. staircase by the main entrance. This contains vestments, while on the walls are several panels of petit-point embroidery (English; late 16th cent.) and various pieces of tapestry, including a Gobelin ('Arria and Paetus'; early 19th cent.). [Adjoining this

landing are the Renaissance Rooms of the Salting Collection, see p. 412.]

We return to the long gallery (114c) and turn once more to the left to GALLERY 116, the bridge dividing the Central and West Halls (p. 400), on which are exhibited vestments and other embroideries. The steps at the end ascend to Room 126, the first-floor landing of the W. main staircase. Among the English embroidered *Vestments* here are the \*'Syon Cope' (late 13th cent.), the 'Jesse Cope' (same case; early 14th cent.), and the Abbey Dore vestments. Other cases contain Sicilian and Italian woven vestments. The walls are hung with tapestries designed by William Morris, Burne-Jones, and Walter Crane, and with tapestry from Flanders ('Rape of Proserpine'; late 16th cent.), Soho, Como, and France. — GALLERY 125 contains *Oriental and French Brocades*. The series of vestments is continued in Galleries 125, 123, and 122, in glass-cases near the windows. On the entrance-wall, to the left, is a large canopy of Florentine velvet (15th cent.), with the arms of Pope Leo XI. (17th cent.). On the right wall are Chinese woven pictures and a cope woven for a Christian community in Persia, with representations of the Crucifixion and Annunciation (16th cent.; covered). Carpets are hung above. — Rooms 124 and 123 are devoted to Turkish velvets and recent acquisitions. — GALLERY 122 contains Italian velvets and *Early European Textiles*. At the end are textiles from Peru and Egypt. — Room 121, the pavilion at the S.W. angle of the museum, contains *Textiles from Egyptian Burial Grounds*, of the Roman, Byzantine, Coptic, and Arabic periods. — GALLERY 120 contains *European Embroideries*, mostly English, of the 15-18th centuries. On the walls above are carpets. — Room 119 is devoted to *Embroideries from the Greek Islands*. — GALLERY 118 contains *Oriental Embroideries*, mostly on linen or cotton, and carpets. — We now ascend STAIRCASE 51 to the second floor (p. 411).

In the opposite direction this staircase descends (one flight) to the department illustrating **Book Production**. Room 74 (to the left). 1st Section: Reid Collection of *Illuminated Manuscripts*, arranged according to country of origin. 2nd Section: *Printed Books* of different countries and periods. 3rd Section: *Bookbindings* of all ages and in many materials. In the VESTIBULE is a selection of early books on different arts, lace, embroidery, and lettering pattern-books, etc.

In the lobby at the E. end of this gallery is the entrance to the **Library** (adm., see p. 393), the largest collection in the world of books on the fine and applied arts (over 141,000 vols. and 238,000 photographs). The books of the Forster and Dyce Collections (35,000) are likewise issued in the Library Reading Room.

The department of **Engraving, Illustration, and Design** normally occupies Gallery 75 and RR. 73-70. GALLERY 75,

# VICTORIA & ALBERT MUSEUM

## First Floor

### Rooms 65-131

0 50 100 150 200 Feet

0 10 20 30 40 50 Metres

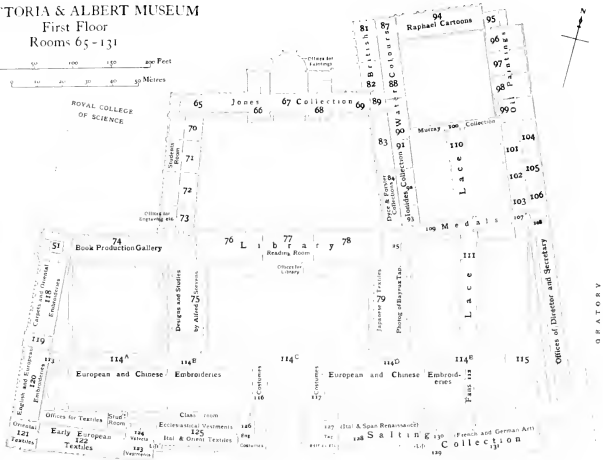


# VICTORIA & ALBERT MUSEUM

## First Floor Rooms 65-131

0 50 100 150 200 Feet

0 10 20 30 40 50 Metres



round the West Court (p. 403), contains drawings and designs by *Alfred Stevens* (1817-75; p. xl) and cases illustrating the processes of book-binding. The collections in the other rooms are liable to frequent variation, but usually include illustrations of the processes of engraving, etching, and colour-printing. In the STUDENTS' ROOM, which opens off R. 71, visitors may consult any of the 400,000 prints, drawings, and engravings in the museum collection.

## SECOND FLOOR.

The second floor of the museum is devoted to the department of **Ceramics**. Room 132, on our right before we reach the top of Staircase 51, formerly contained *Glass, Crystal, Jade, and Painted Enamels*, among the last being some exceptionally fine examples of Limoges work. At present the room is otherwise occupied. — Room 133. *Ancient Egyptian and Persian Pottery*. On the walls, Persian tile-work. — Room 134 (merely a bay of the long hall), *Syrian and Turkish Wall Tiles*, some richly coloured. — Room 135. At the beginning is *Hispano-Moresque Ware*; farther on, a fine collection of *Italian Maiolica*. In Room 136 is *Maiolica* of later date (16-18th cent.). — Room 137. In the W. portion of this room is tin-enamelled earthenware from France (left side) and other countries of N. Europe (right side). The next part of the room contains unglazed and lead-glazed ware, beginning with primitive pottery from Greece and Italy. Farther on is German stoneware of the mediæval and later periods, followed by similar ware produced in England, including good specimens of Fulham pottery by John Dwight (p. 433). The series concludes with the fine stoneware manufactured by Josiah Wedgwood and other Staffordshire potters of the 18th century. In cases on the right (S.) side of the room are fine Italian earthenwares of the 15th and 16th cent., with 'sgraffiato' decoration; examples of the work of the French potter Bernard Palissy (d. 1589); and a few specimens of the rare 'Henri Deux' ware. The copy of the Portland Vase (p. 343) to the left of the exit belonged to Charles Darwin, the grandson of Wedgwood, in whose pottery fifty such copies were made. — Room 138. Later English earthenware (including Staffordshire figures) and recent acquisitions. — Room 139 contains the valuable *\*Schreiber Collection* of English ceramics (earthenware, porcelain, glass), in which most of the principal factories are represented. In the windows is the splendid collection of old French and English *\*Stained Glass*, given by J. Pierpont Morgan in 1919. Room 140. English porcelain, supplementing the Schreiber Collection. — Room 141. German stoves and other examples of European tile-work. Also, Limoges enamels (comp. above), Continental porcelain, and Battersea enamels. — Room 142



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contains *Continental Porcelain*. On the left 'pâte tendre' from Sèvres and Florence (Medici ware), etc.; on the left 'pâte dure' from Meissen ('Dresden china'), Russia, Scandinavia, etc. — Room 143. *Chinese, Japanese, and Korean Pottery*. The Chinese ware is arranged chronologically, beginning at the farther end. In Case 5 are specimens of the 'hawthorn' pattern, and in a wall-case are examples of 'famille rose.' On the left side is the Japanese porcelain and earthenware, with typical examples of all the chief factories. The elaborate Satsuma ware (Case 16, near the window) is made for export. The early Korean pottery near the end is the gift of M. Aubrey Le Blond.

The next two rooms on this floor and three rooms on the floor below are devoted to the **\*\*SALTING BEQUEST**, a very rich and choice collection bequeathed by Mr. George Salting (d. 1909), illustrating nearly every phase of European Renaissance art, and including also an important section on Oriental art and a few Greek and Roman antiques.

Room 144 contains the fine Japanese lacquer-work, Chinese jade and other carvings, netsukés, etc. Room 145. Chinese and Japanese pottery and bronzes; specimens of 'famille verte,' 'famille noire,' and 'famille rose.' — From R. 144 a staircase descends to Room 129, in which are pottery, brass and bronze work, carpets, and other examples of art in the Near East. Here are also a few Greek and Roman coins, terracottas, and busts. On either side of this room are rooms devoted to Renaissance art. Room 131 (to the E.). *\*Renaissance in France and Germany*, illustrated by furniture, goldsmiths' work and jewellery, iron and steel work, earthenware, enamels, ivories, and other sculptures. At the E. end of the room is a choice collection of miniatures and some illuminated MSS. — Room 130 illustrates Oriental art. — Room 128 (to the W. of R. 129) illustrates the *\*Renaissance in Italy and Spain*. The important series of Italian *\*Bronzes* and the very fine collection of *\*Hispano-Moresque Ware* and *\*Maiolica* should be specially studied. Some of the Buccleuch Miniatures (comp. p. 403) are shown here.

At the end of R. 128 we enter R. 127 (p. 409), whence the main staircase descends to the Museum entrance.

### **\*India Museum.**

This important and varied collection of Indian antiquities and modern art, which until 1880 was preserved in the India Office, is now a section of the Victoria and Albert Museum, although it occupies a separate building in the Imperial Institute Road (Pl. B 23; p. 145), to the E. of the Imperial Institute (comp. the Map, p. 148). It is open free on weekdays from 10 to 4, 5, or 6, on Sun. from 2.30 to 4, 5, or 6. The collections are being rearranged (no catalogue).

*Vestibule.* Bronze casting of Gautama Buddha (Burmese; 19th cent.). Left: Burmese bell; front of a Jain shrine in carved teak (Ahmadabad; 17th cent.). Right: pair of teak doors from Lahore (16th cent.). On the ceiling: reproduction of a mosque ceiling at Multan (18th cent.); carved and painted ceiling from a Madras temple.

*Room 1. ARCHITECTURE.* Examples of Hindu architecture, originals or copies. Copy of a tomb and portions of a mosque



at Multan, in blue tile-work; façades of houses. Carved windows, doorways, etc. In the middle of the room is a loan-collection of presents made to the King and Queen during their Indian tour of 1911, and a model of the throne-pavilion used at the Delhi durbar of 1911. — At the foot of the staircase, on the left, are serpentine columns from Shah Jehan's palace at Ajmir (17th cent.) and a marble throne for a Hindu deity.

*Room 2. ARCHITECTURE AND SCULPTURE.* Plaster casts of architectural details and sculptured fragments. Right: cast of throne-pillar from Akbar's hall of audience at Fathpur Sikri (Mogul; 16th cent.); lattice-work in sandstone and marble. Left: carved stonework from the ruined city of Gaur (c. 1450); colonnade from the royal baths in the Red Palace at Agra, erected by Shah Jehan about 1640, and other objects of inlaid marble; model of the Taj Mahal; stone columns from a Hindu temple at Ajmir, destroyed in 1200 A.D.; votive stupas from Buddh Gya (Case 3).

*Room 3. SCULPTURE.* Right: \*Græco-Buddhist sculptures, including a fine torso of Gautama as Prince Siddhartha (260–250 B.C.); casts of female figures (Hindu art; 9th cent.); a triple head (old Chinese); Jain 'tirthankaras' (saints) in bronze and black stone (12th cent.); Hanuman, the monkey god (Case 10); at the end, Vishnu and Surya, in black stone (12–13th cent.). On the left, in wall-cases, are the smaller sculptures. At the end, large Burmese Buddhas.

*Room 4. PICTORIAL ART AND CALLIGRAPHY.* \*Paintings of the Mogul school (16th cent.), including the Romance of Amir Hamzah and the History of Akbar; illuminated Korans (Case 1); Persian paintings (15–16th cent.; Case 2). At the end, on the left, are Tibetan banners (in the cases) and temple-paintings (above), acquired by the British mission to Lhassa in 1914. In glazed frames, illuminated MSS. On a screen by the window are jointed figures used in Javanese shadow-plays. In Cases 4 and 5: Indian miniature paintings and paintings in tempera on talc. — We ascend the North Staircase, on which are hung water-colours by W. Simpson, turn immediately to the right on reaching the top and enter the *Cross Gallery*.

*Room 8. METAL WORK.* At the top of the stairs is a life-size model of a Bengali goldsmith. On the left wall, at the bottom of the stairs, small Hindu deities in brass and copper; on the right wall (Case 7), a collection of locks, including the iron lock from the gate of Multan, captured in 1849. The cases in the middle contain small objects. At the exit, bronze figure of the Nandi bull. — *Room 9. METAL WORK.* In Case 6 (l.), brass inlaid with black lac; in Case 8, model of the Palace of the Winds at Jeypore; in Case 10, Bidri work, including a ewer that once belonged to Tamerlane (1400 A.D.). In wall-cases (r.) are astronomical instruments and panels of repoussé copper. In the far corners, anklets, bracelets, rings, ear-plugs, etc. — *Room 10. CARPETS.* Models of carpet looms. On the left wall, silk-pile carpets from the Deccan. — *Room 11. COSTUMES.* In the centre, nautch-girl's costumes from Rajputana. Left wall: sheepskin-coats ('postins') from Pesh-

war. Right wall: Burmese costumes and a collection of shoes. — *Room 12. EMBROIDERIES.* On the left entrance-wall, velvet coverlet captured at Ghazni in 1842. Cases 8 and 21 contain turbans. Case 20 (r.), a Kashmir table-cover; Wall Case 7 (r.), embroidered coverlet found at Seringapatam in 1799 and said to have been used as Tippoo Sahib's pall; Case 18 (r.), Masulipatam coverlet (17th cent.). Farther on, embroidered saddlery. — *Room 13. EMBROIDERIES.* Case 8 (l.), costume of a little girl from Benares; Case 9, Chinese embroideries for the Bombay market. Wall Case 7 (r.), beetle-wing embroidery. Wall Case 2, near the end (l.), silk-embroidered scarves and shawls from Dacca and Delhi. On the right wall, a historical howdah-cloth and, above it, an embroidered battle-scene (18th cent.). — *Room 14. WOVEN FABRICS. PRINTED, PAINTED, AND KNOT-DYED FABRICS.* On the left entrance-wall, a Lamaist temple-banner from Shigatse. — *Room 15. POTTERY AND TILE WORK.* Case 3 (l.), ancient pottery from Madras tombs. On the right entrance-wall, enamelled tiles and bricks from the ruined city of Gaur. Life-size model of Bengali potter; huge earthenware urn for storing grain. — *Room 16. POTTERY AND GLASS.* Glazed ware from Jaipur, Delhi, Multan, and Bulandshahr. Left wall, Chinese porcelain made for the Siamese market; Chinese cloisonné enamels. — The other rooms in this gallery are to contain the Royal Loan Collection and the East India Company's relics. We retrace our steps to the top of the North Staircase and turn to the right.

*Room 7. ARMS AND ARMOUR.* On the walls are arms and armour arranged according to districts. On the staircase-wall (Case 17), Mogul 17th cent. chain-armour; in front is a cannon used by Tippoo Sahib at Seringapatam (1799). To the right (facing S., towards Room 6), in Case 43, helmet and chain-and-plate armour (17th cent.). To the left, in Case 44, Tibetan scale-armour (before 17th cent.); Case 45, Rajput military costume (17th cent.). Swivel-gun, mounted on a camel saddle. In the centre, \*Suit of Tibetan horse-armour, with alternate pendants of English and Chinese silk; there is another in the case to the left. Farther on, Burmese cannon in the shape of a dragon. Burmese bronze war-drums. To the left, in Case 50, flint-locks and match-locks; among the spears on the wall adjacent is one made of ivory and brass from Jodhpur. Case 49, helmets, jewelled daggers, and swords. On the wall, adjoining Case 50, are weapons made of two antelope's horns with parrying shields. Case 53, jewelled sword-belt. In Case 36, on the left exit-wall, sacrificial weapons. Case 39, in the right row, Malay kreeses; Case 40, Javanese daggers and spears and Burmese 'dhas.'

*Room 6. JEWELLERY AND ENAMELS. GOLD AND SILVER. CRYSTAL AND JADE.* Central row: Golden throne of Ranjit Singh (Case 25); carvings in jade (Case 21); costumes of King Thibaw of Burma (Case 26); model illustrating the mode of wearing jewellery in the Punjab (Case 27). Left row. \*Case 34 (Mogul jewellery): Ceremonial spoon jewelled with rubies; \*Elephant-goad (ankus) with diamonds set in a spiral band; necklace of pearls and enamel, with a diamond and ruby ornament. Jewelled jade (Case 32); gold relic-shrines and treasures from Rangoon and Mandalay (Case 20); jade ornaments; carvings in crystal (Case 30); Indian silver-smiths' work (hookahs; Case 28). In the wall-cases on the

left: Tibetan ornaments (Case 9); Indian silver ware (Case 11); necklaces; damascened silver and gold (Case 13); filigree and chased silver (Case 15); fly-flappers (Case 17). Right row: \*Burmese regalia, golden treasure from Mandalay (1885); gold necklaces; silversmiths' work from Burma, Siam, and Indonesia (Case 18). Wall Case 3, on the right, Kashmir enamels; Case 1, Silversmiths' work from Siam and Perak. Part of the Royal Loan Collection is exhibited in this room.

*Room 5.* WOODWORK AND FURNITURE. IVORIES, LACQUERS, AND MUSICAL INSTRUMENTS. Drums, gongs, and reed and string instruments, some in the form of boats, alligators, and peacocks. Instruments made of gourds. Painted and incised lacquer work. Bedstead from the palace at Mandalay. In the centre, an elaborately carved show-case from Travancore (1900), containing ivories. On the right, Burmese teak carvings. On the left, two sofas and a sideboard in black wood, showing Dutch influence (c. 1850). Farther on, in the left row: Burmese lacquer work (Case 25); Burmese books and covers (Case 26); ivories (Cases 27 and 28); objects in horn and porcupine-quills (Case 29); in Case 31, an armchair which once belonged to the Amir of Afghanistan, and an Indo-Portuguese pastoral staff in tortoiseshell; carved ebony (Case 32); furniture of painted wood, in lacquer, or with glass ornamentation (Case 33); caskets of ivory inlay (Case 34). Right row, as we return: ivory inlay (Cases 1 and 2); screen with lattice work, from the Punjab (Case 2); furniture of ebony inlaid with ivory (Case 4); caskets of ivory, sandalwood, and mosaic (Cases 3, 5, and 6); carved sandalwood caskets, etc. (Cases 7 and 8); objects in split rattan (Case 9); lacquered bamboo (Case 10). On the walls: carpets from Lahore (Mogul; 17th cent.); copies of the 6-7th cent. frescoes in the Ajanta caves; Tibetan (Lamaist) monastic paintings (12-19th cent.); water-colours by W. Carpenter and F. W. A. de Fabeck.

*Staircase.* Cast of one of the huge gateways of the Sanchi Tope (1st cent. A.D.); small model of the restored building (500 B.C.). Objects in leather (Indian work; Case 3); Siamese work in mother-of-pearl (Case 4); alabaster screens, objects in soapstone, and 'lingas' (Case 2). On the walls, water-colours by W. Simpson, G. Landseer, and W. Carpenter. In Case 1, inlaid white marble. We descend to the entrance, passing a modern reproduction of the door of the Golden Temple of Amritsar.

## 45. THE WALLACE COLLECTION.

**STATIONS.** *Bond Street*, on the Central London Railway (Appx., p. 13), is  $\frac{1}{4}$  m. to the S.; *Baker Street*, on the Metropolitan Railway (Appx., p. 12) and the Bakerloo Tube (Appx., p. 14), is  $\frac{1}{2}$  m. to the N. — **OMNIBUSES** in Oxford St. (comp. p. 159) pass Duke St.,  $\frac{1}{4}$  m. to the S. of the Gallery; Nos. 2, 13, 30, 36A, 48, and 53 ply along Baker St., a few min. walk to the W. of Manchester Square (see Appx.).

**ADMISSION.** The collection is open daily (except on Christmas Day, Christmas Eve, and Good Friday) from 10 to 5 (Sun. 12–5). On Tues. and Fri. a charge of 6d. is made.

**CATALOGUES.** Official catalogues of the Pictures and Drawings (3/9, illus.), the Furniture, Miniatures, and Objects of Art (2/6, illus.), the European Arms and Armour (Part 1, 1/6; Parts 2 and 3 in preparation), and the Oriental Arms and Armour (6d.), photographs of some of the chief paintings and drawings (1/-2/), and picture-postcards are on sale at the catalogue-stall.

**BOOKS.** *M. H. Spielmann*, 'The Wallace Collection in Hertford House' (1900); *A. G. Temple*, 'The Wallace Collection' (Paintings), 1902; *A. L. Baldry*, 'The Wallace Collection at Hertford House' (1904); *Emile Molinier*, 'The Wallace Collection' (objets d'art), 1903.

The **\*\*Wallace Collection** (Pl. B 29, II) occupies *Hertford House*, on the N. side of Manchester Square, once the residence of the Marquises of Hertford and afterwards that of Sir Richard Wallace (d. 1890) and of Lady Wallace (d. 1897). This priceless collection is the most important single collection in London for the lover of art in its various manifestations; in the choiceness and variety of its contents it resembles and even rivals the Château of Chantilly in France. Not its least charm is its arrangement, the beautiful furniture, porcelain, sculptures, and innumerable small works of ornamental art being admirably exhibited in the rooms containing the paintings. Among the 766 *\*Paintings*, *Water Colours*, and *Drawings* in the collection, the French School, from the 16th to the 19th cent., and the Dutch School are especially well represented; the former more fully than in any other British public gallery. There are also important examples of the Flemish School of the 16th and 17th cent. and of the great English portrait-painters of the 18th cent., besides a few choice specimens of Italian, Spanish, and German painting. The magnificent collections of *\*French Furniture* (mainly of the 18th cent.) and of *\*Sèvres Porcelain* have few rivals. On the ground-floor is a rich collection of *\*European Arms and Armour*, supplemented by an Oriental section. Of smaller works of art there are collections, more or less extensive but all richly repaying study, of *Miniatures*, *Wax Reliefs*, *Enamels*, *Ivories*, *Snuff Boxes*, *Glass*, *Sculptures*, and *Medals*.

The collection was formed mainly by the fourth Marquis of Hertford (1800–70), who resided chiefly in Paris. His father, the third Marquis, figures as the Marquis of Steyne in Thackeray's 'Vanity Fair' and as Lord Monmouth in Disraeli's 'Coningsby'; but the identification of Hertford House (then Manchester House) with the Gaunt House of 'Vanity Fair' is improbable. The fourth Marquis bequeathed the collection to Sir Richard Wallace (1818–90) who removed it to London,

added to it the collection of arms and armour, besides many pictures and Renaissance works of art, and changed the name of the house to Hertford House. In 1897 the priceless collection was bequeathed to the nation by Lady Wallace; the house was purchased for £80,000 by parliament, and converted into the present gallery, which was opened in 1900. From 1914 until near the end of 1920 the gallery was closed; in 1918 the whole of its contents were removed for safety to the post office tube (p. 226). — The director is *D. S. MacColl, LL.D.*

From the ENTRANCE HALL, immediately beyond the entrance, the Grand Staircase (p. 287) ascends to the first floor, on which is exhibited the most important part of the collection (notably RR. XVII-XXI, containing the French paintings and fine contemporary furniture, and R. XVI, with the gems of the collection). Visitors with limited time should therefore ascend thither at once. In the following description, however, the rooms are taken in their numerical order (comp. the Plans). Even in those rooms in which the paintings are the chief attraction, the rich furniture, bronzes, vases, and other objects should not be overlooked. From the entrance-hall we turn first to the right.

#### GROUND FLOOR.

LOWER HALL. Busts of Turenne and Condé. Pictures by *Delaroche*, *Ary Scheffer*, and other French masters, and by *Sassoferrato* (646) and *Domenichino* (131).

ROOM I. Carved and gilt furniture in the style of Louis XVI., covered with Beauvais tapestry of the period of Louis XV., with designs by *J. B. Oudry* ('*Les Chasses*'; No. 23. Arm-chair that belonged to Empress Maria Theresa of Austria; 24. Round table with plaques of Sèvres porcelain, once owned by Queen Marie Antoinette). Case with medals and relics of the French Royal House, including a fine enamel portrait of Marguerite de France, by *Jean de Court* (No. 253). Ebony cabinet with marquetry panels (after Boulle). Chandelier in gilt bronze by *Jacques Caffieri* (d. 1755; Louis XV.). The vases, clocks, mantelpiece garnitures, bronzes, statuettes, etc., merit more than passing inspection. — On the walls are portraits by *Nattier* (453, 461, 456), a group of Louis XIV. and his family by *Largillière* (122), and a portrait of Louis XV. by *Van Loo* (477).

Room II represents the state drawing-room of an 18th cent. French house. 29-39. Carved and gilt furniture, covered with Beauvais tapestry in the style of Louis XVI.; 27, 28 (near the entrance), Carved screens with Lille tapestry from designs by *Teniers* ('*tenières*'; Louis XVI.); 40. Screen, with embroidery in the Louis XIV. style; 41 (by the window), Inkstand of the Paris College of Surgeons, with names of distinguished members on the rim (1710); 47. Gilt bronze chandelier, by *Jacques Caffieri*; 17. Monumental clock in the Louis XV. style, with elaborate mechanism of c. 1725.

Room III. Large *Wall Cases* contain a choice \*Collection of Italian Maiolica from the most famous factories (16th cent.). In one case is exhibited also Hispano-Moresque lusted pottery; another is devoted to enamelled pottery, stoneware, and Venetian glass. A case by the E. wall contains Palissy ware, a few examples of Nuremberg ware, and Limoges enamels (243. *Martin Didier Pape*, Tazza with the

death of Cleopatra; 250.

*Jean II. Pénicaud*, Series of plaques, with designs copied from the 'Small Passion' of Albrecht

Dürer. — *Case A* (in the centre), Bronzes of the

15-17th cent. (chiefly Italian). — *Case C*. Medals,

ivory and boxwood carvings, enamels, and bronze

reliefs. — *Case J*. Small works in metal (12-16th

and 18th cent.): 498.

'Bell of St. Mura' (Irish; 7th cent.); 499.

'Horn of St. Hubert' (14-16th cent.); 508.

Official collar of the 'king' of a guild of archers in Holland, with

pendent plaques dated from 1419 to 1826; 539.

Sacerdotal flabellum or fan (French; 14th cent.).

— *Case K*. Caskets of the 15-16th cent.; 567.

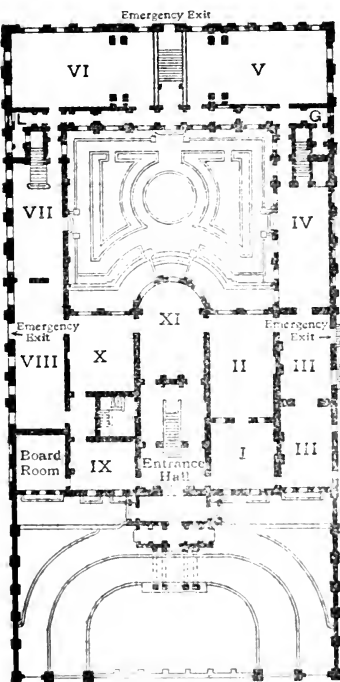
Pair of white leather shoes, said to have belonged

to Queen Elizabeth; 584.

Red leather pouch containing two silver-

mounted clay pipes and a tobacco-stopper, at one

time erroneously said to



have belonged to Sir Walter Raleigh. *Case L*. Terracotta statuettes; 573. Head of John the Baptist in coloured terracotta (N. Ital.; 16th cent.). *Case M*. \*578. Elaborately carved miniature shrine (boxwood; Flem., c. 1500). *Case N*. 273, 277. Plaques of champlevé enamel, with figures of saints (French; 13th cent.). — Paintings of the early Italian and French Schools. Also, on the E. wall: 555. *Bronzino* (Flor. School; d. 1572), Eleonora di Toledo; 525. *Dom. Beccafumi* (Siena; d. 1551), Judith; 633. *William Hilton*,

Venus and Diana. On the W. wall: \*527. *Crivelli* (Venet. School; d. 1493?), St. Roch; 531 (over the S. fireplace), *P. Pourbus* (Bruges; d. 1584), Allegorical love-feast (or the Power of love); \*538 (over the next fireplace), *Vincenzo Foppa* (Milanese School; d. c. 1515), Gian Galeazzo reading Cicero (fresco on plaster); 497, 499 (between the fireplaces), *Canaletto*, Views of the Giudecca. On the E. wall is a \*Dance of Maidens (No. 1), a bronze copy (French; c. 1642) of the antique relief in the Louvre known as 'Les Danseuses Borghese.'

ROOM IV. In the wall-cases is a collection of ORIENTAL ARMS AND ARMOUR (17-19th cent.). *Central Case A* contains Sèvres porcelain in 'bleu-de-roi' and 'gros-bleu' (No. 27. Cup with portrait of Benjamin Franklin). In *Case B* is Sèvres porcelain, mostly in white and green (18th cent.). — A flight of steps ascends from this room to R. XV on the first floor. We, however, now proceed to inspect the collection of—

\***European Arms and Armour**, which occupies RR. V-VII (comp. the Plan). This collection, unsurpassed in England, comprises many beautiful and choice pieces, and will repay unhurried examination. The rooms in which it is exhibited contain also some fine armoires and other French furniture, chiefly of the 17th century. The arms and armour are arranged in chronological order, beginning in R. VII.

ROOM VII. The cases contain *Swords, Helmets, Bucklers, Gauntlets*, etc. The oldest swords date from about the 10th century. No. 78, in Case III, a tilting-helmet is the only helmet of English manufacture (most of the others French or Italian). At the S. end is a case containing decorative saddles. Here too (for the present) is a \*Portrait of the Infante Baltasar Carlos by *Velazquez* (No. 12; resembling the picture in the Boston Museum of Fine Arts).

Rooms VI and V, still in process of rearrangement, are devoted to arms and armour, mainly of the 16-17th centuries. Among objects of special interest are the sword and gauntlet of Henry, Prince of Wales (d. 1612; Nos. 666, 668); the dagger of Henri IV. (1598; 699), a shield said to have belonged to Charles V. (673); an oval embossed and damascened \*Shield, surmounted by the monogram of Diana of Poitiers (632); a magnificent Gothic suit of equestrian armour (620); suit of armour (early 16th cent.), imitating the slashed costume of the day; \*851. Equestrian suit of armour, believed to have belonged to the Elector Joseph of Bavaria (16th cent.).

In the corridor outside R. V are paintings by *Vernet*, *Robert Fleury*, and others, casts, French coffers of the 17th cent., mirrors, busts, and a collection of Italian door-knockers (16-17th cent.).

ROOM VIII, entered from the S. end of R. VII. 5. C. A. *Coysevox* (1640-1720), Bronze bust of Louis XIV.; 11.

*Germain Pilon* (d. c. 1590), Bronze bust of Charles IX.; 9. *Coysevox*, Terracotta bust of Charles Lebrun; 10. Bronze bust after the *Diane à la Biche* in the Louvre. The small bronzes include a group of *Hercules* and the *Cretan Bull*. The walnut *Armoires* are of the *Ile de France* school (16th cent.). — The paintings in this room include three works by *Murillo* (13. *Virgin and Child*; 58. *Holy Family*; 68. *Annunciation*); a portrait of the *Infanta Margarita Maria* by *Velazquez* (100); works by *P. de Champaigne* (d. 1674) and *Weenix* (d. 1719); 128. *J. Raoux* (d. 1734), *Lady at her mirror*; 130. *H. Rigaud* (d. 1743), *Cardinal Fleury*.

Between RR. VIII and IX is the *FOUNDERS' ROOM*, or *Board Room*, with a portrait and bust of Sir Richard Wallace, busts of Lady Wallace and the fourth Marquis of Hertford, and three portraits by *Reynolds*.

ROOM IX contains some good French furniture, bronzes, and ornaments of the 17th and 18th cent.; a case with medals and relics of the English Royal House (including enamel portraits of Mary Stuart and Oliver Cromwell); a bust of Lord Beaconsfield by *Richard Belt*, and several royal portraits.

In the passage connecting R. IX with R. X are a portrait of Mrs. Robinson ('*Perdita*'), mistress of George IV. when Prince of Wales, by *Romney* (No. 37); Mrs. Siddons, by *Lawrence* (No. 39), and a \**Head of Christ* in marble, by *Torrigiano*, "identical in design and modelling with the coloured terracotta Head of Christ in the lunette of the monument to Dr. John Yonge" (see p. 219).

Room X has more French furniture and bronzes, including two large ebony and marquetry cabinets by *Boulle* (18th cent.) and a bronze group of *Hercules* and the *Nemean Stag*, by *Giov. da Bologna*. In Case A are bronze, ivory, and boxwood carvings (\*35. *Francesco da Sant' Agata* of Padua, Boxwood statuette of *Hercules* swinging his club). In the lower part of the case are beautiful illuminations on vellum. — Paintings on the W. wall: 129. *P. de Champaigne*, *Adoration of the Shepherds*; 594. *A. F. Desportes* (d. 1743), *Game and fruit*. N. wall: *L. De Marne* (d. 1829), 462. *Revellers*, 469. *The elixir*. E. wall: 26. *Pourbus the Elder*, *Portrait*; 376. *Landseer*, *Arab tent*; 30. *Rubens*, *Isabella Brant*, his first wife. S. wall: *Rubens*, 81. *Holy Family*, 93. *Christ's charge to Peter*.

ROOM XI. The furniture here includes a fine marquetry bureau by *Riesener* (1769; No. 66), resembling his famous '*Bureau de Roi*' at the Louvre, of which No. 68 is a reproduction. The bronzes include busts of *Marcus Aurelius* and a *Philosopher* (after Roman originals), statuette of *Paris* and a *Bather* (18th cent.), and a statuette of *Napoleon* (16) after Canova's colossal statue in Apsley House (p. 129). *Upright Case*: Chinese celadon porcelain with French mounts (18th cent.); works in gold and silver, rock-crystal, etc. *Table*



*Case*: Objects in leather, tortoiseshell, bronze-gilt, etc.; large inkstand of the First Empire. — The large paintings of dogs and game on the walls are by *J. B. Oudry* (1686–1755).

### FIRST FLOOR.

We ascend to the first floor by the GRAND STAIRCASE, which has a \*Balustrade of forged iron and gilt bronze, made for Louis XIV. and originally in the Bibliothèque Nationale in Paris. Halfway up is a marble bust of Louis XIV., by *Coysevox* (6), flanked by *Houdon's* busts (3 and 4) of Mme. Victoire de France and Mme. de Sérilly. On the top landing and in the window-recess opening off it are Italian and French sculptures in marble (18–19th cent.), bronzes, clocks, vases, candelabra, and cabinets. On the walls are large paintings by *François Boucher* (1703–70), representing Nymphs, Muses, the Rising and Setting Sun (\*485 and 484), Mythological Scenes, Pastorals, etc. In the recess is \*Triumphant Love, by *N. F. Gillet* (?; No. 9), a repetition of the original statue in the Louvre. At the head of the staircase is a reproduction (No. 68) of Riesener's famous 'Bureau de Roi' (p. 420). — To the right of the top landing are the rooms with the French paintings, to the left those with the Dutch and Flemish works. We enter—

Room XII, a double room (to the left), in which is hung a number of views in Venice by *Canaletto* (1697–1768) and by his follower and pupil *Francesco Guardi* (1712–93). The cabinets, clocks, vases, bronze statuettes (mostly of the period of Louis XIV.), and the furniture (period of Louis XVI., with modern Beauvais tapestry) should be examined. The 'Londonderry Cabinet,' on the W. wall, contains some choice Sèvres porcelain and gold and silver plate. More Sèvres porcelain (18th cent.) is exhibited in *Cases B* and *C*. \**Case D*, near the S. windows, contains Renaissance jewels of exquisite workmanship and charming decorative effect; also watches of unusual shape. Among the bronzes may be mentioned the group of Hercules overcoming Antæus, by *Giovanni da Bologna* (1524–1608; No. 8). On the W. wall hangs St. John the Baptist in the Wilderness, by *Reynolds* (48).

Room XIII. Dutch and Flemish Paintings of the 17th century. To the left: \*236. *G. Terborch*, Lady reading a letter; 237. *C. Netscher*, Lace-maker; \*251. *G. Metsu*, Sleeping sportsman; \*211. *A. Brouwer*, Sleeping boor; 209. *Jan Steen*, Village alchemist; 217. *A. van der Neer*, Skating scene; 235. *G. Terborch*, Lady at her toilet; 201. *Rembrandt*, Portrait of a boy; 249. *Wynants*, Landscape; 213. *N. Berghem*, Halt at an inn; *Jan Steen*, 150. Lute-player, 154. Harpsichord lesson. — Hercules and Cacus, small bronze group by *Giov. da Bologna* (No. 9).

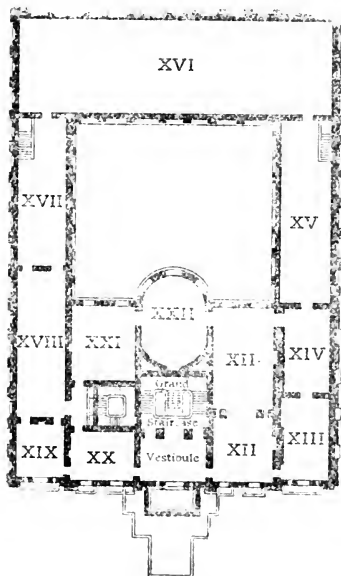
ROOM XIV. To the left: *Jan Steen*, 158. Merrymakers, 111. Christening feast; 202. *A. van Ostade*, Buying fish; \*51. *Cuvp*, Avenue near Dort; \*242. *G. Metsu*, Tabby-cat; *Rembrandt*, 229. Landscape, 52. Portrait of himself; 231. *Teniers the Younger*, Gambling scene at an inn; 108. *N. Poussin*, Dance to the music of Time; *G. Metsu*, \*240. Letter-writer surprised, 234. Old woman selling fish; 139. *G. Poussin*, Falls of Tivoli; 114. *Claude Lorraine*, Italian landscape; 227. *Teniers the Younger*, Boors carousing. — In

*Case H* is an unusually fine collection of reliefs and portraits in \*Coloured Wax of the 16–18th cent. (No. 466. Benjamin Franklin).

Room XV. French and British Schools (19th cent.). *Richard Bonington* (1801–28), represented here by about a dozen works, can nowhere be better studied (comp. also p. 424); and the series of smaller pieces by *Meissonier* is elsewhere unsurpassed. *Decamps* also is well represented. *Prud'hon* (264, 295, 347) and *Isabey* (335, 360, 579) have each three works. *Corot* (281. Macbeth and the witches) and *Rousseau* (283. Forest of Fontainebleau) each appear in a single example only. Among the other paintings here are No. 274. *Géricault*, Cavalry skirmish;

280. *Vernet*, Arab story-teller; *Delacroix*, 282. Execution of Doge Marino Faliero, 324. Faust and Mephistopheles; *Lawrence*, 41. Portrait of a lady, 558. Countess of Blessington, 559. George IV. — On a screen are four sketches in oil by *Rubens*: 520. Death of Maxentius, 522. Henri IV. entering Paris, 523. Birth of Henri IV., 524. Henri IV. and Marie de Medici.

Room XVI, a lofty saloon extending the whole breadth of the building, is the normal home of the gems of the picture-gallery and some of the finest furniture. Its rearrangement was still incomplete when this Handbook went to press, but it will ultimately contain most of the larger masterpieces.



Pictures of importance not found in the places assigned to them in the text may hereafter be looked for in R. XVI.

Room XVII. Paintings of the 17th cent., mainly by Dutch and French artists. To the left: 89. *J. B. Backer* (1608-51), Old woman; \*40. *Reynolds*, Strawberry girl; 54. *Cuyb*, Ferry-boat on the Maes; 43. *Reynolds*, Mrs. Nesbitt; \*44. *Gainsborough*, Miss Haverfield; 29. *Rembrandt*, Titus, the son of the artist; 36. *Reynolds*, 'Love me, love my dog'; \*42. *Gainsborough*, Mrs. Robinson ('Perdita'); *Reynolds*, 47. Mrs. Braddyl, \*38. Nelly O'Brien (d. 1786), a famous beauty; 23, \*27. *P. de Hooch*, Dutch interiors; 60. *Hobbema*, Landscape; \*45. *Reynolds*, Mrs. Robinson ('Perdita'); \*1. *Cima da Conegliano*, St. Catherine of Alexandria; 19. *Venetian School*, 'L'amour piqué'; 534. *Flemish (or English) School*, Dudley, Earl of Warwick(?); 391. *Watteau*, Fête in a park; \*84. *F. Hals*, Laughing cavalier; \*11. *Titian*, Perseus and Andromeda; \*88. *Velazquez*, Lady with a fan (one of the few portraits by this artist of ladies below court rank); 416. *Watteau*, Halt during the chase; 535. *Hans Eworth* (c. 1540-74), English nobleman; 49. *Cuyb*, Shipping at Dordrecht; 85. *Van Dyck*, Artist as Paris. — On a screen: \*6. *Velazquez*, Don Baltasar Carlos. — Two commodes, by *Cressent* and *Caffieri* (French; 18th cent.).

Room XVIII. French School (18th cent.). In this and the following room the objects exhibited with the paintings are of the same period, and the luxurious furniture and ornamental bric-à-brac are in admirable keeping with the graceful decorative works and dainty scenes of sophisticated romance on the walls. In R. XVIII. *Watteau* (1684-1721), *Lancret* (1690-1743), *Pater* (1696-1736), *Boucher* (1704-70), and *Fragonard* (1732-1809) are represented by a charming series of conversations galantes, fêtes champêtres, scenes from the Italian Comedy, and romantic pastoral scenes; and *J. B. Greuze* (1725-1805) by a collection of his sentimental heads and figures inferior only to that in the Louvre (comp. RR. XIX, XX, XXI, XXII). On the W. wall is the Boy in red, by *Mme. Vigée Le Brun* (No. 449). — Cases A and B contain a remarkable collection of \**Snuff Boxes and Bonbonnières* of the 18th century. — The upright secrétaire in satinwood (No. 12) and the commode in marquetry (No. 18), both by *Riesener*, belonged to Marie Antoinette.

Room XIX. *Boucher*, 429. Visit of Venus to Vulcan, 432. Cupid a captive, 438. Venus and Mars surprised by Vulcan, 444. Judgment of Paris (four pictures painted for the boudoir of Mme. de Pompadour); 439. *Watteau*, Lady at her toilet; 442. *Greuze*, The broken mirror; *Boucher*, 418. Mme. de Pompadour, 446. Jove (in the form of Diana) and Calisto. In this room are two reproductions (2, 18) of the figure of 'L'Amour Menaçant,' after a statuette by *Falconet* now in the Louvre), introduced in *Fragonard's* charming

picture of 'The swing' (No. 430, in R. XVIII). — No. 16. Ebony console table, described as the marriage-chest of the Archduchess Marie Antoinette.

Room XX contains French paintings of the 18th cent. : 457. *Mme. Le Brun* (1755–1842), *Mme. Perregaux*; 451. *C. A. Van Loo* (1705–65), Concert of the Grand Turk; 574. *Morland*, Visit to the boarding school; 463. *De Troy* (1679–1752), Hunt-breakfast; and works by *Greuze* (441 of unusual size), *Boilly*, *Lancret*, and others. — The 'cartonnier' (No. 15) and writing-table (No. 17) in green lacquer and bronze are said to have belonged to the Empress Catherine II. of Russia, and tradition has it that the Peace of Tilsit was signed upon the table in 1806. — In the short passage leading to R. XXI is a large cabinet of Sèvres china.

Room XXI contains paintings by *Pater*, *Greuze*, and *Vernet*; also, 125. *Claude Lorrain*, Coast scene; 16. *Van Dyck*, Portrait; *C. de Vos*, 22, 18. Flemish lady and gentleman. The furniture, bronzes, sculptures, and Sèvres porcelain should not be overlooked. In the middle is a group of Cupid and Psyche by *A. Cayot* (1667–1722).

Room XXII contains French furniture and china and paintings by *Greuze* and *Pater*. Two of the small bronzes are by *Giovanni da Bologna* (7 and 9). Case A contains silver-gilt plate of the 16–18th centuries. In the middle is a fine white marble vase by *Clodion* (No. 55).

A staircase to the right, at the top of the Grand Staircase, leads to three new rooms on the second floor.

Room XXIII contains paintings of the Dutch and Flemish Schools, including examples of *W. van Mieris* (155, 163, 220, etc.), *A. van der Neer* (161, 184, 200, etc.), *W. van de Velde* (194, 246), *Wouverman* (218, 226, etc.), *N. Maes* (224, 239), *Jan Both* (198. Italian scene), *K. du Jardin* (222), *Hobbema* (164), *Cuyt* (172, 180, 228, 232, etc.), *A. van Ostade* (169), *Netscher* (167. Lady with an orange, 212, 214), *P. Neeffs* (152. Antwerp Cathedral), *J. van Ruysdael* (156), *Gerard Dou* (168. Girl, 170. Hermit), *Teniers the Younger* (196. Riverside inn; copies of Italian pictures), *Van der Werff* (151, 165), *Berchem* (183, 186), *Wynants* (190), *Pot* (192. Card-party), *J. van der Heyden* (195. Street in Cologne), and *Bakhuysen* (248). No. 203 is a small panel by *Rembrandt* (The Good Samaritan) and No. 238 is a work of his school (Young negro archer). — The Central Case contains \*Miniatures of the 16–18th centuries.

89. *Marquise da Pompadour*, by *F. Boucher*; 93. *Hans Holbein*, by himself; 107. *Dame de Cloux*, probably by *F. Clouet*; 142, 163, etc., by *P. A. Hall*, the Swedish artist; 152 and 153 by *Cosway*; 176 by *Füger* of Vienna; 183 by *J. H. Fragonard*; 197. *Louis XVII.*, by *Dumont*; 103. *First Marquis of Hertford*, by *Bone*; 120. *Duke of Marlborough*, by *Grimaldi*.

Room XXIV contains the Water Colours, including examples of *Bonington*, *Decamps*, *Roberts*, *Clarkson Stanfield*,

*Turner, Vernet, Roqueplan, Harding, Pils, Callow, and Mirbel.* There are also good oil-paintings by *W. van de Velde* (137) and *Felix Ziem* (366).

The collection of **MINIATURES** is continued in the central case, with works of the 18-19th centuries. 260, 267. Duke of Wellington, by *J. B. Isabey*; 244. Mme. Vigée Le Brun, by *Dumont*; 262. Mlle. Mars, by *Isabey*; 266. *Isabey*, by himself; 259. Louis XVIII., by *Mme. Mirbel*; 292. Mme. de Staël, by *J. Guérin* (?).

Room XXV contains many examples of *Meissonier, Delaroche, Decamps, Vernet, Bellange, and Raffet* (water-colours). Also, 275. *Baron Leys*, Painters' feast; 293. *Marilhat*, Benisuef on the Nile; 344, 359. *Troyon*, Cattle; *Rosa Bonheur*, 260. Waggon, 364. Sheep, 365. Shepherd's dog; 257. *Landseer*, Dogs; *Gérôme*, 301. Draughts, 306. Guard of the Harem; *L. L. Robert*, 590. Brigand, 615. Neapolitan fisherman; *F. Heilbuth*, 342. Excavations in Rome, 576. Cardinal; *Prud'hon*, 313. Happy mother, 315. Empress Josephine.

The **MINIATURES** in this room include many figures of the Napoleonic Period and the Restoration: 223. Napoleon I. and the Empress Josephine, by *Isabey*; many others of Napoleon; 320. Empress Eugénie; various mythological, pastoral, and romantic subjects. — Other cases contain fine collections of Sèvres china and of Arabian, Venetian, and German glass.

## 46. THE IMPERIAL WAR MUSEUM.

**STATIONS** and approaches as for the Crystal Palace (see p. 452), in which the Museum is at present housed.

**ADMISSION.** The Museum is open at the same hours as the Crystal Palace, viz. on week-days from 10 a.m. till 10 p.m., and the charges for admission to the Palace (1/; on special occasions 2/6; children half-price; see p. 452) include the War Museum.

**CATALOGUES.** *Small Official Guide* (1921) 2d.; *Catalogue of the Paintings, Drawings, and Sculptures* (1921), 1/, illustrated 2/6. Most of the exhibits are clearly labelled, and the more important (e.g. guns of special historic interest) have their full history appended.

The **LIBRARY** of the War Museum, at 25 South Audley St. (Pl. B 30, I, II), includes books, maps, charts, coins, stamps, and paper money.

The **\*Imperial War Museum**, opened on June 9th, 1920, occupies most of the great nave of the *Crystal Palace* (p. 452), with its various bays and some of the courts and galleries. This wonderful collection is not only a profoundly impressive record of British effort and British unity; it also emphasizes the fact that in modern warfare success in the field is no longer a merely military achievement, but is the result of the devoted and heroic work of millions of men and women co-operating as parts of one vast living machine.

The Central Transept, which is not occupied by the Museum, divides the collections into two main parts. In the S. nave are the sections devoted to the *Navy*, the *Air Force*, *Women's Work*, and the *Army Medical Service* (in the gallery). In the N. nave is the *Army Section*. — The *Works of Art* are distributed throughout the Museum in connection with the branches they illustrate; the most important are in *Rooms 39 and 40* (Army Section) and *Room 8* (Naval Section). Other paintings may be seen on application to the Keeper of the Pictures.

The arrangement of the Museum is subject to alteration ; information as to changes may be sought from the attendants, all of whom are ex-Service men. In addition to the principal objects here briefly indicated, the eye will everywhere fall upon relics, memorials, and other exhibits recalling the glories and the sufferings of the Great War.

**Naval Section.** On entering the main entrance to the Crystal Palace (nearly opposite the High Level Station) we turn to the left, then to the right, to reach the Naval Section, with which the numbering of the Museum begins. Here we are at once confronted (SPACE 1) with a full size model of an 18-in. naval gun (throwing a projectile of  $1\frac{1}{2}$  ton), of the kind mounted in monitors for operations on the Belgian coast. Around it are clustered several historic pieces, including the 4-in. gun which fired the first shot of the naval war (from H.M.S. 'Lance,' Aug. 5th, 1914) and a 6-in. gun from the 'Warspite,' damaged in the battle of Jutland. — BAY 2 (W. of Space 1), devoted to the *Mercantile Marine*, contains numerous models of merchant ships which took part in the War and the house flags and war records of all the shipping companies represented at the Peace Pageant of Aug. 4th, 1919. — SPACE 3 (central nave): 5½-in. gun from the 'Chester,' served by Jack Cornwell, the boy V.C., in the battle of Jutland. — BAY R (W.). Autograph signal made by Lord Beatty after the surrender of the German fleet in 1918 (resting on the ensign of the 'Baden,' flagship of the German High Sea Fleet). Above is a reproduction of Lavery's painting of the surrender. On the walls is a complete list of H.M. ships that served in the War (8000 in all). — SPACE 3A (centre). Gun from the German cruiser 'Königsberg' (destroyed in 1915); gun from the 'Emden' (1914); other captured guns. — SPACE 3B (centre). Coastal Motor Boat No. 4, which sank the Bolshevik cruiser 'Oleg' (1919). — SPACE 3C (centre). British and captured torpedoes and mines; captured guns, including one from the submarine U24. — BAY 4 (E.). British howitzers and bomb-throwers. — ROOM 5 (W.). Models of every class of British war-ship, the finest of which is that of the cruiser 'Furious,' which was afterwards converted into a seaplane carrier. Guns used by the 'Vindictive' in the attack on Zeebrügge (April 23rd, 1918). Case with relics from Zeebrügge. Commander-in-chief's flag worn by the 'Iron Duke' at the battle of Jutland. The extremely interesting wall-charts show the British naval operations in the War. This room communicates on the W. with the Women's Section (p. 429). — BAY Q (W.). \*Bust of Lord Fisher, by Epstein; relief-plans of Ostend and Zeebrügge; table on which the armistice with Turkey was signed (Oct. 30th, 1918). — BAY 6 (E.). Captured mines, mortars, guns, and flags. Model schooner made by interned German sailors and sailed over to the British lines to fetch cigarettes (1919). — BAY 7 (W.). Paravanes used in mine-sweeping and anti-mine defence gear. Off this bay opens Room 8, with models

of British monitors, destroyers, 'Q' ships, and other craft. — BAY 9 (W.). Searchlights, net-defence gear, depth-charges, case with small models of dazzle-painted ships, half-block models of war-ships. — BAY P (W.). Torpedo tubes; flags of British war-ships. — BAY M (E.). British mines. — Room 11 (W.). British and enemy submarine trophies and relics (about 50 German U-boats are represented). \*Section-model of British Submarine E29. Models of submarines; periscopes; flat case with model illustrating a torpedo attack. — BAY O (W.). Native canoe used by the 'Chatham' for finding the German cruiser 'Königsberg' in the Rufigi River (E. Africa; 1915); torpedo-canoe; collapsible boat used by Roger Casement (1916). Model and relics of the 'Lusitania,' torpedoed without warning by a German submarine on May 7th, 1915, with a loss of 1198 lives. — Room 14 (E.). Naval Medical Department, with models of ambulance, hospital ships, life-saving apparatus (British and German), toys made in hospital, etc. — We now pass to the—

**Air Force Section.** SPACE 3D (centre). Short seaplane used at the battle of Jutland. Sopwith Camel Scout which destroyed a zeppelin. Aeroplane B.E.2C, used in the defence of London. Poll Giant Aeroplane, made by the Germans in 1917 to cross the Atlantic, but never used. Albatross (type of single-seated Fighter Scout used by Baron von Richthofen, d. 1918). Fokker biplane. Examples of the chief types of British, Allied, and German aeroplane engines. Aircraft bombs and relics. — BAYS 12 (W.) and 13 (E.). Models of British and German aircraft. Kite balloons, including a German example made of 'shirting' obtained from a neutral country. — BAY 15 (W.). Anti-aircraft guns, including the gun that fired the first shot against a foreign enemy heard in London for centuries (Sept. 8th, 1915). German parachute. Model of Hyde Park Corner searchlight station. Charred remains of a zeppelin. Maps and bomb-targets. — BAY 16 and Room 17 (E.). British parachute. Cars and fittings of airships. Models of airships. Relics of British airships. — The Air Section includes also aircraft guns, bombs, bomb-sights, personal relics, and objects connected with weather conditions and air intelligence.

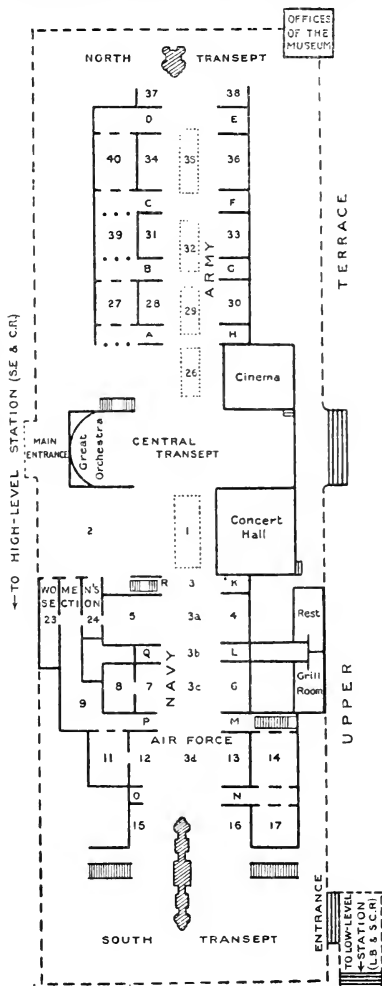
**Army Section.** We now retrace our steps along the Nave, cross the Central Transept, and reach the Army Section, in the N. half of the building. Below the W. Gallery (left) are numerous captured German weapons, and on the gallery above hangs a large German trench sign (captured at Péronne), with the legend 'nicht ärgern, nur wundern' (don't be annoyed; just marvel). In SPACE 26 (centre), devoted to Artillery, are the gun that fired the first British round of the War on land, at Binche (Aug. 22nd, 1914), the gun with which 'L' Battery made its wonderful record at Néry (Sept. 1st, 1914), and the so-called 'Mother,' a 9.2-in. howitzer used in

1914-15 and in 1918. — BAY A (W.). British uniforms. — BAY H (E.). French 75 mm. gun, with a great history, over which hangs a famous trench sign from Verdun ('On ne passe pas'). On the left, French memorials, on the right, Belgian. French and Belgian uniforms. — Room 27 (W.). Munitions. British and German shells and cartridges; explosives; Vêry lights; illustrations of gas warfare. — BAY 28 (W.). Types of quick-firing and other guns. German range-finders; sound-ranging; flash-spotting. — SPACE 29 (centre). Howitzers and other guns with an interesting war-history, among them the so-called 'Lone Howitzer' (4.5 in.), in action from 1914 to 1917 and for a few hours in possession of the Germans (1917). — BAY 30 (E.). Trench mortars. 'Minenwerfer.' Trophies of captured arms. Machine guns. — BAY G (E.). Rumanian guns and flag. — BAY B (W.). Amiens stork (stuffed), a pet of the British army. Muzzle-loading trench mortars. — BAY 31 (W.). Trench Warfare. \*Models of trenches; British, French, and German grenades; periscopes, barbed wire entanglements. On the wall, Collection of trench \*Sign-Boards ('Piccadilly Circus,' 'To Mametz and beyond,' 'Death Valley,' 'Suicide Corner,' 'Haig St. '; also 'Nach Verdun' and other German signs). Models of aid-posts. — SPACE 32 (centre). Models of Vimy Ridge and the Gallipoli Peninsula. Captured guns. Model of tanks in action at the first battle of Cambrai (1917). — BAY 33 (E.). War of Movement. Armoured car; mules with pack-saddles. Road signs from Palestine. Gilt-bronze wreath laid upon Saladin's tomb in Damascus by the Kaiser Wilhelm II. in 1898. — BAY F (E.). German cupola for anti-tank gun. Flag of the 1st Tank Corps, used at the second battle of Ypres. Model of earliest type of tank (1917). — BAY C (W.). Model of the Butte de Warlencourt. In front, Model of a ruined town. — BAY 34 (W.). Workshop and other lorries used in France. Models of bridges. Models of dog and reindeer sledges used by the British forces in Russia. — SPACE 35 (centre). German and Austrian guns; tall German telescopic periscopes; iron 'pill-box' (German). — BAY 36 (E.). Engineering Department. Maps and plans; models of bridges, camouflage, etc. Examples of German 'booby traps,' which visitors may test for themselves with 'buzzer' results. On the wall, frame with divisional and company signs. — BAY D (W.). Veterinary Service. The death-rate of animals in the War was less than 15 per cent., the lowest figure ever attained. — BAY E (E.). Intelligence and Espionage. Case illustrating attempts to evade the postal censors. Behind, table at which many suspected spies were examined at Gravesend. — BAYS 37 (W.) and 38 (E.). Signals, telephones, heliographs, wireless, etc. Mobile pigeon loft (in 38).

By the adjacent exit we may proceed to visit the **Photographic Section** in the **NORTH TOWER BUILDING**, where 60,000 official photographs of the War may be inspected by those interested.



**Works of Art.** The paintings and other works of art in the War Museum, though finding a place there in virtue primarily of their subjects, comprise many fine works by distinguished artists, combining high



artistic achievement with poignant historic interest. The numbering begins in BAY A (just N. of the central transept) and thence runs up the W. and down the E. side of the building.

BAY A. Small portraits, chiefly of British generals: Kitchener, by *Sir George Arthur* and by *C. M. Horsfall*; Allenby, French, Haig, Birdwood, and Smuts, all by *Francis Dodd*. — Room 27. Pictures by *Pennell*, *Muirhead Bone*, *Clausen*, and others, illustrating the making of ordnance and munitions. — BAY B. Designs in plaster by *Ledward* and *Jagger*.

Room 39. No. 56. *C. R. W. Nevinston*, A Taube; 62. *Charles Sims*, Old German front line (1916); \*63. *John Sargent*, 'Gassed'; 64. *D. Y. Cameron*, Battlefield of Ypres; *Sir William Orpen*, 145. Lord Haig, 2855. Peace conference at the Quai d'Orsay, with many portraits; 67. *Colin U. Gill*, Heavy artillery; \*71. *Nevinston*, Harvest of battle; 72. *Ian Strang*, Outskirts of Lens. On small pedestals are bronzes by *Jacob Epstein* and *McMillan*. — Room 40. No. 125. *H. Hughes-Stanton*, St. Quentin Canal (1918). Next comes a fine \*Series of portraits and other works by *Sir William Orpen*, including Lord Rawlinson (140), Sir H. M. Trenchard (163), Lord Plumer (153), the Artist himself (156, 169), Major McCudden, V.C., the famous airman (162), and Marshal Foch (163). No. 175. *Alfred Hayward*, Staff train at Charing Cross; \*180. *Francis Dodd*, Interrogation; 182. *Henry Tonks*, Surrender of Pujos Gora (1919); 184. *Augustus E. John*, Fraternity; 189. *W. Rothenstein*, Watch on the Rhine; \*191. *Arthur Streeton*, Tunnel Mouth, Bellicourt. On the screens are pictures by *Orpen* (198–206, 217–224), *Tonks* (207–212), and *P. Wilson Steer* (213–216). — Bronzes by *Roslyn*.

BAY C. Water-colour drawings by *Rothenstein* (113–118), *MacBey*, *Seppings Wright* (396. Australians at Messines), and others. — BAY D. Works by *Orpen*, *John Wheatley* (261. Private James Crichton, V.C.), *W. T. Wood* (266. Doiran front), and *Paul Nash* (268. 'We are making a new world'). — BAY 38 (E. side of the Nave). Works by *Eric Kennington*, *Oppenheimer*, *W. T. Wood*, and others. — BAY E. Illustrations of the Palestine Campaign, chiefly by *MacBey*, including a portrait of Emir Feisal (321). — BAY I (just beyond the Central Transept). Works by *Eric Kennington*; also, 426. *Jungman*, Panoramic view of Ruhleben Prison Camp. — BAYS K and L contain water-colours and drawings of naval subjects. — Room 14. Pictures by *Jan Gordon* and *Oswald Moser* illustrating the work of the Naval Medical Corps. — BAYS 13 and 16 depict the war in the air. *F. Dobson*, The balloon apron; 901. *Nevinston*, Over the lines; works by *W. T. Wood* and *Stuart Reid*; portraits of Capt. Ball and Major McCudden; 834. *W. Monk*, Fallen zeppelin; 841. *G. Crosby*, Lieut. Warneford bringing down the first zeppelin (1915). — BAY O (W. side of Nave). Work of the Mercantile Marine, depicted by *Muirhead Bone*. — Room 11. Submarine warfare. — BAY P. Naval portraits: Lord Beatty, Lord Jellicoe (both by *F. Dodd*); Sir Roger Keyes, Sir F. Sturdee (both by *Philpot*).

BAYS P and Q and ROOM 8 are devoted to naval scenes of great interest. Room 8, besides numerous works by *Philip Connard*, contains a fine \*Series of canvases by *Sir John Lavery*, including portraits of Lord Beatty (736), Adm. Burney (716), Adm. Startin (718), and a Deck Hand (707); the American battle squadron in the Firth (725); Troops embarking at Southampton (717); two scenes at the Crystal Palace (733, 740); and the arrival of the German delegates on board the 'Queen Elizabeth' on Nov. 15th, 1918 (737).

ROOMS 23 AND 24. The pictures here, many by *Lavery*, *Orpen*, and other eminent hands, are concerned with women's work in the War. Among the women artists represented are *Phyllis Keyes*, *Victoria Monkhouse*, *Ursula Wood*, and *Oliver Mudie-Cooke*.

The S.W. GALLERY on the W. side of the nave has hitherto contained the innumerable works illustrating the work of the Army Medical Corps, the Red Cross, and the Y.M.C.A. — The SOUTH GALLERY was similarly devoted to the collection of *Posters*, which includes examples from the Allies and Germany as well as those of the British Empire.

## V. THE NEARER ENVIRONS.

### 47. HAMMERSMITH, CHISWICK, AND FULHAM.

STATIONS. For Hammersmith Broadway: *Hammersmith*, on the District Railway (Appx., p. 11), Piccadilly Tube (Appx., p. 15), and G.W. and Metropolitan Railways (Appx., p. 12). For Chiswick: *Ravenscourt Park* and *Turnham Green*, on the District Railway (Appx., p. 11). For Fulham: *Putney Bridge*, on the District Railway (Appx., p. 11). — OMNIBUSES (see Appx.) to Hammersmith, Nos. 9, 11, 27, 27A, 33, 73; to Fulham, Nos. 14, 22, 30, 96. — TRAMWAY No. 82 (Appx.). — STEAMERS, see Rte. 51.

From *Hyde Park Corner* to the bridge over the West London Extension Railway (Pl. B 11, 12), see Rte. 12. — Kensington Road (p. 151) is continued W. by *Hammersmith Road*. To the right is an approach to *Kensington (Addison Road) Station* (Appx., p. 12), opposite which rises *Olympia* (Pl. B 11), a huge glass-roofed building covering six acres, opened in 1886, and used for exhibitions, military tournaments, motor-car, aeroplane, and cycle shows, etc. In Blythe Road, the next turning on the right from Hammersmith Road, is the large *Post Office Savings Bank* (Pl. B 11), erected in 1903, which has a staff of over 5000.

Opposite Blythe Road diverges NORTH END ROAD (Pl. B 12, G 13), a curving thoroughfare leading to Fulham Road (p. 433). 'The Grange' (now two houses; Nos. 111 & 113) was the country-house of Samuel Richardson (1689-1761), who wrote '*Clarissa Harlowe*' here. From 1867 to 1893 the portion on the left was occupied by Sir Edward Burne-Jones. Farther on is an entrance to *Earl's Court Exhibition* (Pl. B 16, G 13), which has another entrance in Lillie Road and is connected by covered passages with the stations of Earl's Court, West Brompton, and West Kensington (Appx., p. 11). — At 113 Penywern Road is the *Labour College*, transferred from Oxford in 1911.

On the left Edith Road and Gliddon Road lead S. from Hammersmith Road to Baron's Court Station (Pl. B 12; Appx., p. 15) and *Queen's Club Athletic Ground* (Pl. G 9; pp. 38-41).

Farther on in Hammersmith Road, on the left, rise the handsome red-brick buildings of *St. Paul's School* (Pl. B 12), designed by Alfred Waterhouse. The school, founded by Dean Colet in 1509, with William Lily as the first High Master, and removed hither from the E. side of St. Paul's Churchyard in 1884, is now one of the largest secondary day-schools in England, with some 600 boys. Among its famous pupils are Camden, Milton, Halley, Pepys, Marlborough, Sir Philip Francis, Judge Jeffreys, Major André, and Jowett. In front stands a bronze statue of the founder, by Hamo Thornycroft (1902). In Brook Green, a little to the N., is *St. Paul's School for Girls*, a modern development of Colet's foundation.

King Street (Pl. B 8, 4) prolongs Hammersmith Road to Chiswick from **Hammersmith Broadway** (Pl. B 8), an important traffic centre, where six roads converge. Close by is the *Lyric Theatre* (p. 33). Queen St. leads S. to the parish church of *St. Paul*, founded in 1628 but rebuilt in 1882-83.

The garage of the Omnibus Co., opposite, incorporates the fine façade of *Bradmore* or *Butterwick House*, Cromwell's headquarters in 1647 (pulled down in 1913; panelling from the old mansion is shown on the first Monday of each month, from 10 to 12). At the church *Fulham Palace Road* diverges on the left for Fulham (p. 433; tramway No. 82).

*Brook Green Road* and *Shepherd's Bush Road* (Pl. B 7) run N. from Hammersmith Broadway to *Shepherd's Bush* (comp. p. 141). Thence *Wood Lane* (Pl. B 5; stations, Appx., pp. 13, 12) goes on to Harrow Road, passing the exhibition grounds of the *White City* (Pl. B 1, 5), in which are a large stadium (the arena of the Olympic Games of 1908) and various pavilions built of white 'staff' for the Franco-British Exhibition of 1908. Farther to the N., opposite *St. Quintin Park Station* (Pl. R 4, 8; Appx., p. 17) stretch *Wormwood Scrubs* (Pl. R 4), a featureless public park, with a large *Prison* on its S. verge.

From the Broadway *Hammersmith Bridge Road* leads S.W. to *Hammersmith Bridge* (Pl. G 1), a suspension bridge with a span of 400 ft., opened in 1887, leading to *Castelnau* and *Barnes* (p. 469). — The N. bank of the Thames, to the W. of the bridge, is skirted by **Hammersmith Mall** (Pl. B 4), a fashionable place of residence in the 18th and early 19th cent. and still retaining a number of picturesque houses. Near the creek dividing the Lower Mall from the Upper Mall is the *Hampshire House Trust*, an interesting little colony of craftsmen, comprising a bakery, wood-carving shop, etc. No. 19 Upper Mall is the old *Doves Inn*, in which tradition has it that James Thomson (p. 470) wrote part of 'The Seasons.' — *Kelmscott House* (No. 26) was the home of William Morris, "poet, craftsman, socialist," from 1878 to his death in 1896. In 1816 Sir Francis Ronalds invented the first electric telegraph in this house, laying down 8 miles of cable in the garden.

✱ Morris named the house after Kelmscott Manor, his country-home near Lechlade. In 1891 he established in Hammersmith the *Kelmscott Press* for the production of beautiful books, the finest of which is the superb 'Kelmscott Chaucer' of 1895. Before 1878 this was the home of George MacDonald (1824-1905); it was then known as 'The Retreat,' and Ruskin was a frequent visitor.

Beyond Oil Mill Lane and *Hammersmith Terrace*, at Nos. 7-8 in which De Louthembourg, the painter, died in 1812, we enter **Chiswick**, the older part of which is both picturesque and interesting for its associations. **Chiswick Mall** is another charming old riverside street. *Walpole House*, a fine example of the Restoration period, was formerly a private school attended by Thackeray, and is supposed to be the original of Miss Pinkerton's establishment for young ladies in 'Vanity Fair.' Opposite lies *Chiswick Eyot*. At the end of the Mall is the parish church of *St. Nicholas*, rebuilt in 1884 but retaining its 15th cent. tower and some old monuments. In the churchyard are buried William Hogarth

(1697-1764), with a large monument surmounted by an urn on the S. side of the church, erected by Garrick; De Louthembourg (d. 1812; see p. 432); William Kent (d. 1748), gardener, architect, and painter; the Countess of Fauconberg (d. 1713), Cromwell's daughter (comp. p. 168); and the Duchess of Cleveland (d. 1709), mistress of Charles II. By the N. wall of the new burial-ground farther to the W. lies James McNeill Whistler (1834-1903), beneath a bronze altar-tomb by E. Godwin (1912). Church Walk, between the church and the river, contains some quaint old fishermen's cottages. — From Church St., in which is the Burlington Arms, a picturesque inn dating from 1507, Burlington Lane and Hogarth Lane diverge on the W. In the latter, on the left, lies HOGARTH'S HOUSE, the summer abode of Wm. Hogarth from 1749 to 1764, afterwards (1814-26) occupied by Cary, translator of Dante. The simple panelled rooms now contain a collection of Hogarth's prints and a few personal souvenirs, and in the garden is his mulberry tree. The house is open to visitors on Mon., Wed., and Sat. from 11 to 5 (Sept.-April 11-3); adm. 6d., guide 1/. — Duke's Avenue runs N. from Hogarth Lane to *Turnham Green*, the scene in 1642 of a cavalry skirmish between Prince Rupert and the Earl of Essex.

Burlington Lane (see above) leads W. to (1½ m.) Strand-on-the-Green and Kew Bridge (p. 475), passing *Chiswick House*, a Palladian mansion (1730) in a large park, where C. J. Fox died in 1806 and Canning in 1827.

The borough of **Fulham** (pop. 157,944) lies on the bend of the Thames to the S.E. of Hammersmith and to the S.W. of Chelsea (p. 151). From the West End it is approached either viâ Fulham Road or viâ King's Road (numerous omnibuses in both), both of which end near the parish church.

FULHAM ROAD (Pl. B28-G 11), diverging S.W. from Brompton Road opposite the Oratory (p. 143), is 2½ m. long but contains little of interest. *St. George's Workhouse* (Pl. G 21), 1 m. from the Oratory, occupies the site of Shaftesbury House, where Locke and Addison were frequently guests of Lord Shaftesbury of the 'Characteristics.' A little farther on, to the right, is an entrance to *Brompton Cemetery* (Pl. G 17), opened in 1840, in which (at the N. end of the central colonnade) is a monument to Lieut. Warneford, V.C. (d. 1915), who single-handed destroyed a zeppelin in mid-air near Ghent on June 7th, 1915. Beyond *Chelsea and Fulham Station* (Pl. G 18; comp. p. 151) is the entrance to *Stamford Bridge Athletic Grounds* (pp. 38, 39) on the right. Farther on is *Walham Green Station* (Pl. G 14; Appx., p. 11). Fulham Road ends at High St., Fulham, close to the parish church and the bishop's palace.

KING'S ROAD (Pl. B 23-G 15), beginning at Sloane Square (p. 142), runs more or less parallel with Fulham Road, a little to the S. of it, and is of equal length. For about a mile it marks the N. boundary of the interesting parts of Chelsea (p. 151). About ¼ m. beyond St. Mark's College and Chelsea Station (p. 159) it assumes the name of New King's Road. It then skirts *Eelbrook Common* (Pl. G 14) and *Parson's Green* (Pl. G 15), on the right; on the same side, not far from Fulham High St., where the road ends, is the old *Fulham Pottery* (burned out in 1918), founded by John Dwight in 1671.

In Hurlingham Road, running roughly parallel with the last part of New King's Road, is an entrance to the polo and tennis grounds of the *Hurlingham Club* (Pl. G 15; p. 41).

The parish church of *All Saints* (Pl. G 11), at the N. end of Putney Bridge (p. 468), has a 14th cent. tower, but the rest of it was rebuilt in 1880-81 by Blomfield in the Perp. style. It contains a fine peal of 10 bells and a number of interesting old monuments. In the churchyard, at its E. end, are the graves of Theodore Hook (d. 1841) and of several bishops of London.

**Fulham Palace** (Pl. G 11), entered from Bishop's Avenue, a turning out of the Fulham Palace Road (p. 432), has long been the principal residence of the Bishops of London, and the manor of Fulham ('the place of fowls') has belonged to the see since 631. Visitors are admitted on previous application to the bishop's private secretary. The entrance courtyard was built by Bp. Fitzjames in the reign of Henry VII., but the rest of the building dates from the 18th century. The hall and the dining-room, containing an interesting series of portraits, and the Porteus Library of 6000 vols. are shown. The chapel, designed by Butterfield, was erected in 1867. The \*Grounds, 37 acres in area, are of remarkable beauty and contain some rare trees. In a wall on the S. side of the palace is a Tudor arch. The grounds are surrounded by a moat, 1 m. in circuit, popularly believed to have been constructed by the Danes. — Between the moat and the river and to the N.W. of Bishop's Avenue is the public *Bishop's Park*.

#### 48. HAMPSTEAD AND HIGHGATE.

**HAMPSTEAD.** — For Hampstead Heath and Old Hampstead the STATIONS are *Hampstead* on the Hampstead Tube (Appx., p. 15) and *Hampstead Heath* on the North London Railway (Appx., p. 17); for Hampstead Garden Suburb and Golder's Green, *Golder's Green*, terminus of the Hampstead Tube (Appx., p. 15); for South Hampstead, *Swiss Cottage* and *Finchley Road* on the Metropolitan Railway (Appx., p. 18). — OMNIBUSES: Nos. 2, 13, and 48 traverse Finchley Road; No. 31 passes Swiss Cottage, No. 24 runs to Hampstead Heath Station. — TRAMWAYS: Nos. 3 and 5 run to Hampstead Heath Station.

**HIGHGATE.** — *Highgate Station*, on the Hampstead Tube (Appx., p. 15). — OMNIBUSES, Nos. 27, 27A, 43. TRAMWAYS: No. 7 runs to Parliament Hill Fields; No. 11 to Highgate Village; and Nos. 9, 9T, 13, 17, 19, 19T, and 69 to Highgate Tube Station, at the foot of Highgate Hill.

**Hampstead** (Pl. Y 19, 23), on the N.W. margin of London, a pleasant residential quarter, is officially a parliamentary and metropolitan borough, 3½ sq. m. in area (with 86,080 inhab.), stretching on the W. to the Edgware Road and traversed by the two main thoroughfares of Finchley Road and Haverstock Hill. But Hampstead proper, the Hampstead of literary and picturesque interest, is a much smaller area, and centres round the old village (p. 435), which lies near the top of Hampstead Hill. It may be approached from various points in the Finchley Road (comp. the Plan) or viâ Haverstock Hill.

FINCHLEY ROAD (Pl. R 22-Y 13), skirting the W. base of Hampstead Hill, leads direct to Child's Hill and Golder's Green (p. 438). Opposite *Swiss Cottage Station* (Pl. R 21) in this road, at one corner is the *Blind*

School, with the *Hampstead Conservatoire* close by, and at the other corner is *New College*, a Congregational training college and a school of London University, with a library of 40,000 volumes. A tablet on No. 139, opposite the college, records the residence there in 1868-73 of Mme. Tietjens, the singer. On the right, farther on, beyond the *Finchley Road Stations* of the Metropolitan and the Midland Railway (Pl. Y 24), diverges *Frognaal*, a winding street ascending to Old Hampstead and passing the large and handsome buildings of *University College School* (Pl. Y 24), erected in 1907, when the school was removed from the S. wing of *University College* (p. 181). The school was founded in 1830 by a group of liberal thinkers, including Lord Brougham, Henry Hallam, and James Mill, and is attended by c.500 boys. Amongst eminent 'Old Gowers' are Viscount Morley, Lord Leighton, Joseph Chamberlain, and Wm. De Morgan. — *Hampstead Public Library*, at the corner of Arkwright Road, the next turning on the right in Finchley Road, contains the Dilke Collection of Keats relics. On the left, about  $\frac{1}{2}$  m. farther on, is *Hackney College* (Congregational), originally founded in Hackney, and in Kidderpore Avenue, a little to the right of Finchley Road, is *Westfield College* (for women), both schools of London University.

HAVERSTOCK HILL (Pl. R 29, Y 28) ascends steeply from Chalk Farm Road (p. 181) to Hampstead High Street. The *Sir Richard Steele Hotel* (l.), at the corner of Steele's Road (Pl. R 25, 29), stands near the site of the white cottage where Steele wrote "many numbers of the *Spectator* . . . and despatched those little notes to his lady, in which the fond husband, the careless gentleman, and the shifting spendthrift were so oddly blended" (Washington Irving). Farther up are *Belsize Park Station* (Pl. Y 28) on the Hampstead Tube, and *Hampstead Town Hall*, to the S.W. of which the names of various streets preserve the name of the old manor of *Belsize*. *Hampstead General Hospital* (r.) occupies the site of *Bartrums House*, where Sir Rowland Hill lived from 1849 until his death in 1879 (tablet). Thence to Hampstead Tube Station, see p. 437.

*Hampstead Tube Station* (Pl. Y 23; Appx., p. 15), at the junction of Heath St. and High St., stands in the centre of **Old Hampstead**, which deserves a visit for its Heath, its views, its literary associations, and its picturesque 18th cent. houses and quaintly irregular streets, courts, and alleys. Almost opposite the station is the *Everyman Theatre* (p. 33).

The manor of *Hamstede* (i.e. 'Homestead') is first mentioned in a charter of King Edgar (957-75) and was granted to Westminster Abbey by King Ethelred in 986. It reverted to the Crown in 1550, and ultimately came into the possession of Sir Thomas Spencer Wilson (close of 18th cent.), whose descendants surrendered their manorial rights in the Heath in 1871 (now vested in the London County Council). The chalybeate springs of Hampstead, discovered in the 17th cent., were much frequented in the early 18th cent. (comp. below); and since then Old Hampstead has been a favourite residence of authors and artists. From the 16th to the 18th cent. Hampstead Heath was a notorious haunt of highwaymen (comp. p. 439). — Comp. 'The Annals of Hampstead,' a profusely illustrated monumental work by Thos. J. Barratt (3 vols.; 1912).

*Flask Walk* (Pl. Y 23), diverging to the left (N.E.) from High St., immediately below the station, leads to *Well Walk*, with a modern drinking fountain, reminiscent of the springs that once made Hampstead fashionable. Nothing remains of the original Pump Room here, but the 'Long Room' of the later establishment (built 1734-53) is incorporated in *Weatherall House*, at the S. end of Well Walk. *Wellside*, on the other side of the street, at the

entrance to Gainsborough Gardens, bears a tablet claiming to mark the site of the Old Pump Room. John Keats lived in Well Walk with his two brothers in 1816 (house near the site of No. 30), and he returned to it in 1817 for a short time before joining his friend Brown at Lawn Bank (p. 437). Constable, the painter (see below), had his home here (No. 5, now No. 40) from 1826 to 1837. Well Walk debouches on the East Heath, not far from the Vale of Health (p. 438).

It was the Long Room that was visited by Miss Burney's 'Evelina,' when Mr. Smith escorted her to the Hampstead Assembly. Adjoining Weatherall House, but standing back from the road, is the interesting *Burgh House* (1703), with a handsome old wrought-iron gate (in New End Square).

From the Tube Station the lower part of *Heath Street* (N. part, see p. 437) descends on the S. to Fitzjohn's Avenue, leading to Swiss Cottage Station (p. 434). In this direction we soon reach *Church Row* (r.; Pl. Y 23), with its picturesque Georgian houses. Mr. and Mrs. Barbauld lived at No. 8 for some years after 1785. *St. John's Church*, dating from 1745-47, contains a bust of Keats, by Miss Anne Whitney, of Boston, Mass. (presented by some American admirers in 1894). Coventry Patmore was married here to his first wife, the inspirer of 'The Angel in the House.'

In the S.E. corner of the churchyard, close to the wall, is the altar-tomb of *John Constable* (1776-1837), the landscape painter, who found many of his subjects in Hampstead. The path opposite leads N. towards a yew-tree, under the S. side of which is the tomb of *Sir James Mackintosh* (1765-1832), the philosopher. A little to the N.E. of this, near the path skirting the E. wall of the churchyard, is the altar-tomb of *Joanna Baillie* (1762-1851), the dramatist, and her centenarian sister. *John Harrison* (1693-1776), inventor of the chronometer for determining longitude at sea, is buried near the S. side of the church. In an extension of the churchyard on the other side of the street are the graves of *George du Maurier* (1834-96) and *Sir Herbert Beerbohm Tree* (1853-1917), both seen from the road, and *Sir Walter Besant* (1836-1901; W. side, near the middle).

Holly Walk here leads to the N., passing a *Roman Catholic Chapel* built in 1814 for French refugees. The young R. L. Stevenson shared rooms with Sidney Colvin in 1874 in *Abernethy House*, at the corner of Holly Walk and Mount Vernon. Picturesque ways lead hence (r.) to Holly Hill and High St. or Mount Vernon Hospital and the Heath and (l.) to Frognal (p. 437).

*Holly Hill* (Pl. Y 23), diverging to the N.W. from Heath St., opposite the Tube Station, leads to the former Mount Vernon Hospital, now the *National Institute for Medical Research*. Opposite the institute (facing down Holly Hill) is *Bolton House* (tablet), the home of Joanna Baillie (see above) from 1806 until her death in 1851. A little to the right, at the corner of Windmill Hill and The Grove, we may note the fine old wrought-iron garden-gate of Fenton House (see below). Still more to the right, in Holly Bush Hill, is a quaint old timber house, occupied by George Romney, the painter (1734-1802), during his last years in London (tablet). — *The Grove* (Pl. Y 23) leads N. to the Heath, passing *Fenton House* (l.), a picturesque Georgian mansion, and *New Grove*



*House* (r.), where George du Maurier lived in 1874-95 (see p. 436; tablet). A branch of *The Grove*, to the left, contains a house occupied in 1856-64 by Sir G. G. Scott, the architect (tablet).—To the W. of this point is *Lower Terrace*, No. 2 in which was occupied by Constable in 1820-21. A lane leads hence to *Judges' Walk*, a shaded terrace with a fine view over the West Heath (p. 438), named from a doubtful tradition that assizes were held here during the Plague.

Mount Vernon Hospital (p. 436) stands at the top of *Frognal*. To the left, at the corner of Frognal Gardens, is the *Old Mansion*, a picturesque Georgian residence, and farther down, opposite Frognal Lane, is *Priory Lodge* (now in a dilapidated state), to the low central part of which (then the whole house) Dr. Johnson brought his wife for her health for a short time in 1749. Thence to Finchley Road, see p. 435.

*High Street* (Pl. Y 23) descends from the Hampstead Tube Station to meet *Rosslyn Hill* and Haverstock Hill (p. 435). The Hampstead Subscription Library, at the corner of Prince Arthur Road (r.), occupies *Stanfield House*, where Clarkson Stanfield, the painter, lived for many years before his death in 1867. A little farther on, on the same side, are *Vane House* (tablet) and the *Royal Soldiers' Daughters' Home*, occupying the site of the house and grounds of Sir Harry Vane (1612-62), where he was arrested by Charles II. in 1660. Bishop Butler (author of the 'Analogy') occupied the house at a later period.—Lower down, on the left, *Downshire Hill* (Pl. Y 27) leads to the East Heath (p. 438), passing (r.) *Keats Grove*, once John St., in which Keats spent a great part of the years 1818-20, living with his friend Charles Brown in one half of Wentworth Place, a house now known as Lawn Bank (r.; tablet). In the other half lived Charles Dilke and (later) the Brawnes.

*Heath Street* (Pl. Y 23) ascends to the N. from the Tube Station to the Heath. At the upper end, to the right, stands a house called *Upper Heath*, representing the *Upper Flask Inn*, where the Kit-Cat Club often met.

This club flourished in the early years of the 18th cent., and included among its members Addison, Steele, Lord Orford, and Sir Godfrey Kneller the last of whom immortalized the members by painting their portraits (comp. p. 469).—Richardson makes *Clarissa Harlowe* escape for a while from the pursuit of *Lovelace* to this inn. About 1750 it was converted into a private residence. It is about to be replaced by a maternity home.

Heath St. ends at the *Whitestone Pond* (where Shelley sailed paper boats for the Hampstead children), beyond which is *Jack Straw's Castle* (Pl. Y 22), an old inn well known to Dickens. Between these is the highest point (443 ft.) of \**Hampstead Heath* (616 acres), a wide, elevated, and sandy tract on the summit and N. slopes of Hampstead Hill. The Heath, kept in its picturesque natural state, is one of the most frequented open spaces near London, especially on Bank Holidays, when crowds of 100,000 persons are not unknown. The first 240 acres were secured for the public in 1871, the last 80 acres in 1907.—Just beyond

the inn the road forks: North End Road (see below) leads to the left, Spaniards Road (p. 439) runs straight on.

The \*Views from near the inn (and from Spaniards Road, p. 439) include a great part of London and the Surrey Downs (S.), the Langdon Hills in Essex (E.), an open and fertile tract to the N. (with many small towns and villages), and the Chiltern Hills (W.). The slender spire of Harrow-on-the-Hill is conspicuous to the W., and Windsor Castle is sometimes visible. Highgate occupies the N.E. foreground. In clear weather the Thames may be descried to the S.E. (near Gravesend). The glittering roof of the Crystal Palace is often visible to the S.

In the EAST HEATH, below the road, lies the *Vale of Health* (Pl. Y 22), a cluster of houses with a pond. Leigh Hunt seems to have lived in two houses here (one is identified with the present *Vale Lodge*), and here he was visited in 1816 by Keats, Shelley, Lamb, and other. The East Heath extends hence to *Hampstead Ponds* (Pl. Y 27), the subject of Mr. Pickwick's 'Speculations on the Source of the Hampstead Ponds' (near Hampstead Heath Station; see p. 434). — Still farther E. lie PARLIAMENT HILL (319 ft.; view) and *Parliament Hill Fields*, an extension of the Heath. Parliament Hill is bounded on the N.E. by *Highgate Ponds* (Pl. Y 30) and on the N. by the grounds of Ken Wood (p. 439). At one point, within railings, is a British tumulus, popularly connected with Boadicea. From the E. side of Parliament Hill Fields West Hill and Swain's Lane ascend to the top of Highgate Hill (see p. 441).

The name of Parliament Hill is explained by a tradition that on it cannon for the defence of London were planted by the Parliamentary generals, or by another that Guy Fawkes's confederates met here to await the blowing up of the Houses of Parliament.

The WEST HEATH, with its beautiful birch-trees, lies between the mansions in *North End Road* and *West Heath Road* (Pl. Y 18). It is adjoined on the N. by \**Golder's Hill Park*, an estate acquired for the public in 1898, with a charming old walled garden and a few tame deer and other animals. The house (once the home of the poet Akenside) is used as a refreshment room. The N. exit from this park debouches in—

*North End* (reached also by North End Road; see above), a hamlet containing some quaint old cottages, several fine mansions, and the old *Bull and Bush* tavern (Pl. Y 22), with one of the few remaining examples of the tavern-garden (dancing in summer). Just to the S. of the last is a house now called *Pitt House* (tablet), where the Earl of Chatham spent part of 1766–67. Wilkie Collins (1824–89) was born at North End. The picturesque old house now called *Wyldes* was occupied for a time by John Linnell and his guest, William Blake.

To the N. of North End lie the *Hampstead Heath Extension* (acquired in 1907) and the agreeable *Hampstead Garden Suburb*. On the W. side of the latter, near Finchley Road (p. 434), is the *Golder's Green Crematorium*,  $\frac{1}{4}$  m. beyond *Golder's Green Station* (Pl. Y 17), the terminus of the Hampstead Tube (Appx., p. 15). From the station Golder's Green Road (omn.) runs N.W., through a colony of new villas, to Hendon (p. 171), while Finchley Road (omn. and tramway) runs N. to join the Great North Road at Tally-Ho Corner (p. 441).

From Jack Straw's Castle (p. 437) *Spaniards Road* (Pl. Y 22) extends for over  $\frac{1}{2}$  m. N.E., towards Highgate (see below), with the Heath sloping down on either side. At the far end of the road, on the left, are *Erskine House*, once occupied by Lord Erskine, and the 18th cent. tavern called *The Spaniards*, a name of uncertain origin. The Gordon Rioters stopped for refreshment at this tavern on their way to destroy Lord Mansfield's country house (see below) after burning his town house (p. 183), and the landlord was adroit enough to keep them occupied until he had time to send for the military. It was here that Mrs. Bardell was enjoying herself when she was arrested (see 'Pickwick Papers'). Dick Turpin's (alleged) pistols and other relics are exhibited here.

Beyond *The Spaniards* the road (now called *Hampstead Lane*) descends and bends to the E. On the left are the *Hampstead Golf Course* and *Bishop's Wood*, on the right the grounds of *Ken* or *Caen Wood*. This place was taken in 1755 by William Murray (afterwards Earl of Mansfield), who had the house practically rebuilt by the Adam brothers (p. 192), the S. front being still pretty much as they left it. The grounds contain many fine trees, including an avenue of gigantic limes said to have been a favourite resort of Pope. — Farther on *Hampstead Lane* passes *The Grove* (p. 441) and ascends into *Highgate* (see below; c.  $1\frac{1}{2}$  m. from *The Spaniards* to *Highgate High St.*).

**Highgate** (Pl. Y 29, 33), a northern suburb of London, occupies the summit of *Hampstead's* "sister hill" (426 ft.) and, like *Hampstead*, retains many of its old houses. *Highgate Tube Station* (Pl. Y 38; Appx., p. 15) lies at the junction of four main roads: *Holloway Road*, leading S.E. to *Holloway* and *Islington* (p. 272); *Junction Road*, leading S.W. to *Kentish Town* and *Camden Town* (p. 180); *Archway Road*, running N. past *Highgate Station* (G.N.R.) to the *Great North Road* (p. 441); and *Highgate Hill*, ascending N.W. to the old village of *Highgate*. *Archway Road* was constructed in 1812–29 to avoid the steep acclivity of *Highgate Hill*. The viaduct (Pl. Y 33) which carries *Hornsey Lane* across it replaced the old 'Highgate Archway' in 1900.

At the S. end of *Archway Road*, to the E., are the *Whittington Almshouses* (known as *Whittington College*), erected here in 1822 out of the *Whittington* foundation (comp. p. 262). On the lawn in front is a statue of *Richard Whittington* as a boy (comp. below).

Near the foot of *Highgate Hill* (l.) is the *Whittington Stone*, popularly supposed to occupy the site of the stone on which *Dick Whittington* sat and listened to *Bow Bells* (p. 250) saying, "Turn again, *Whittington*, Thrice Lord Mayor of London." Higher up, on the same side, are *Islington Infirmary* and *St. Joseph's Retreat*, the mother-house of the *Passionist Fathers* in England, with a large domed chapel. Here the *High Street* (Pl. Y 33) of *Highgate* begins. On the right is *Hornsey Lane*, leading to the viaduct (view; comp. above), and on the same side of *High St.* are some old houses, in-

cluding *Cromwell House*, which according to idle tradition was built by Cromwell for his son-in-law General Ireton.

This is a good example of the carefully finished, artistic, red-brick mansion of the first half of the 17th century. It has fine ceilings and a noble oak staircase with carved balusters and statuettes long mistaken for 'Cromwellian soldiers.' The turret and dome were added after a fire in 1865. The house is occupied as a *Convalescent Home* in connection with the Great Ormond Street Hospital for Sick Children (p. 184), and visitors are admitted daily from 2 to 4.

Above Cromwell House stood *Arundel House*, where Francis Bacon died in 1626.

On the other side of the road lies \*WATERLOW PARK (Pl. Y 33, 34; 29 acres), presented to the public in 1889 by Sir Sydney Waterlow (1822-1906). The park includes the old *Lauderdale House* (renovated in 1893 and now used as a refreshment room), once the seat of the Duke of Lauderdale, the notorious minister of Charles II., who is said to have lent it frequently to Nell Gwynn. Its old terraced garden is attractive; a sundial at the S. corner of the lawn is on a level with the top of the dome of St. Paul's. — At the S.W. corner of the park a gate opens on Swain's Lane (see below), close to the entrances to the two parts of HIGHGATE CEMETERY (Pl. Y 30, 34). On the left, below Waterlow Park, is the newer portion of the cemetery. Following the main avenue here towards the E. and taking the left branch at the fork, we reach the tomb of *Herbert Spencer* (1820-1903), on the left, just before the walk turns S., near the E. wall. Retracing our steps and following the first side-path to the N., we notice a grey granite obelisk marking the tomb of *George Eliot* (1819-80). Behind this is a monument surmounted by a bust, indicating the grave of *George Jacob Holyoake* (1817-1906), the co-operator and social reformer. — The steep and narrow *Swain's Lane* (Pl. Y 34) descends on the left past *Holly Village*, one of the first experiments in 'garden cities,' made (for the benefit of the staff of Coutts's Bank) by the late Baroness Burdett-Coutts in 1866, and ends at the bottom of West Hill (p. 441). On the right it ascends to the top of the hill, but visitors are recommended to walk through the older portion of Highgate Cemetery to the terrace behind the church, which commands a fine prospect of London. *Lord Lyndhurst* (1772-1863), the Lord Chancellor, and *Michael Faraday* (1791-1867), the natural philosopher, are buried in this portion of the cemetery; the tomb of the latter is easily found against the E. wall, about halfway up. At the N.E. corner of the cemetery a gate opens on the N. end of Swain's Lane, which soon emerges in *South Grove* (Pl. Y 29). On the right here (Nos. 10 & 11) are the old mansion (Church House) and the coach-house and stables (now part of the *Highgate Literary Institution*) once occupied by Sir John Hawkins (the friend of Dr. Johnson) and his daughter Letitia. At the

S.W. end of South Grove stands the church of *St. Michael*, erected in 1832 by Lewis Vulliamy. The tall spire is conspicuous for miles around. In the interior is a tablet to Coleridge (see below). The second house beyond the church was once occupied by Dr. Sacheverell, who died here in 1724.

West Hill here descends at a steep gradient, passing *Holly Lodge* (left), the home of Baroness Burdett-Coutts (d. 1906). A little to the W. are *Millfield Lane* and *Highgate Ponds*. At the foot of the hill Swain's Lane (p. 440) comes in on the left and *Highgate Road* (tramway; Pl. Y 31-36) begins. The latter skirts the E. side of Parliament Hill Fields (p. 438) and leads to Kentish Town (p. 181).

From the junction of South Grove and West Hill *The Grove* (Pl. Y 29), an attractive row of Georgian houses, with the remains of the old village green, leads N. Coleridge took up his abode at No. 3 here in 1816, with Mr. and Mrs. Gillman, with whom he remained until his death in 1834. At the N. end of *The Grove* is *Hampstead Lane* (p. 439), leading on the left to Hampstead, while a few yards to the right it meets Highgate High St. and *North Road* (see below). At the junction stands the *Gate House Tavern*, recalling the old toll-gates.

Until about a century ago passengers by the stage-coaches to and from the North were expected to alight at Highgate for refreshment and to take the 'Highgate Oath,' which admitted the swearer to the freedom of Highgate on condition "that he never ate brown bread while he could get white, never drank small beer while he could get strong, never kissed the maid while he could kiss the mistress—unless he liked the other best."

Almost opposite the tavern stands *Highgate School*, founded by Sir Roger Cholmley (1565). The present buildings were erected in 1865-68, from designs by F. C. Cockerell. The chapel occupies part of the site of the old burial-ground, and was built with a crypt (shown on application to the headmaster), so as to preserve intact the vault in which lie the remains of *Samuel Taylor Coleridge* (1772-1834). This is reached by an external entrance on the W., admitting to a flight of steps. The most celebrated pupil of the school is Nicholas Rowe (p. 95).—*North Road* is continued by North Hill and the Great North Road.

From Highgate Station a road runs N.E. between the two public parks, *Gravel Pit Wood* (l.) and *Queen's Wood* (r.), to *Muswell Hill*, on the E. side of which is the *Alexandra Palace*, opened in 1873 as a northern Crystal Palace (comp. p. 452) but closed at present. Adjoining the grounds on the E. is the *Alexandra Park Racecourse*. During the War the Palace was used first for Belgian refugees and then as an internment camp for enemy aliens. It is reached direct by trains from King's Cross, Broad St., Moorgate St., and Liverpool St. Stations.

The GREAT NORTH ROAD goes on beyond Highgate Station (tramway) to (1½ m.) *East Finchley* and (3¼ m.) *North Finchley*, once notorious for the exploits of Dick Turpin and Jack Sheppard. On the Barnet Road, near the Green Man Inn, is 'Turpin's Oak,' the highwayman's traditional stand. From *Tally-Ho Corner* tramways run S.E. to Finsbury Park (p. 283), passing *New Southgate*, with the lunatic asylum of *Colney Hatch*, and S. to Cricklewood (p. 171) via Golder's Green (p. 438).—4½ m. *Whetstone*.—7 m. *Barnet*, *Chipping Barnet*, or *High Barnet*, noted for its horse and cattle fair (Sept.), lies 11¼ m. by branch-line from King's Cross. *New Barnet*, to the S.E., is a villa district. Beyond Barnet church a road diverges (l.; omn. 84) for *St. Albans* (9 m.), with its

cathedral (see the *Blue Guide to England*). — The Great North Road crosses *Hadley Green*, probably the scene of the battle of Barnet (1471), in which Edward IV. defeated the Lancastrians and Warwick the King-maker was slain. To the E. lies *Monken Hadley*, with the delightful *Hadley Wood* (station on the G.N. main line), a relic of the ancient Enfield Chase, disafforested in 1777. — At (10½ m.) *Potter's Bar* the church contains a crucifix made from fragments of a zeppelin destroyed here on Oct. 1st, 1916. — 15½ m. *Hatfield* and thence northward, see the *Blue Guide to England*.

## 49. GREENWICH AND WOOLWICH.

RAILWAYS. S.E. & C.R. (N. Kent Line) from Charing Cross, Cannon St., or London Bridge to *Greenwich*, 6½ m., in 10–15 min. (from Charing Cross 1/7½, 1/0½, 10½d.); to *Woolwich Arsenal*, 9½ m., in 20–40 min. (2/7½, 1/9, 1/4). — *North Greenwich* and *North Woolwich*, on the N. bank of the river, connected with Greenwich and Woolwich by tunnels and ferries (p. 305), may be reached from Fenchurch St. Station.

OMNIBUSES (see Appx.). To *Greenwich*, Nos. 53, 53A, 48; to *Woolwich*, Nos. 53, 53A. — TRAMWAYS to Greenwich and Woolwich, Nos. 36, 38, 40. — STEAMERS, see p. 481.

All the trains stop at *London Bridge* (Pl. B 54, IV; p. 312), which is 1¾ m. from Charing Cross (p. 191) and ½ m. from Cannon Street (p. 262). — 2¾ m. *Spa Road* is the station for *Bermondsey* (p. 315). — 3½ m. *Southwark Park* (p. 315).

Some of the Woolwich trains hence follow the loop line to the S. *viâ New Cross, St. John's, Lewisham Junction*, and *Blackheath*, rejoining the Greenwich line at Charlton (p. 445).

5 m. **Deptford**, with the *Foreign Cattle Market*, on the site of the former dockyard, and the *Royal Victualling Yard*. *Sayes Court*, now disappeared, was the residence of John Evelyn (1620–1706), the diarist; and Peter the Great lived there whilst working in the dockyard (1698). Part of the action of Scott's 'Kenilworth' takes place here. Christopher Marlowe (1564–93), the Elizabethan dramatist, killed in a drunken brawl at Deptford, is buried in the churchyard of *St. Nicholas* and is commemorated by a tablet in the church (1919). In the S.E. corner of the church is a fine carving of Ezekiel's vision in the Valley of Dry Bones.

5½ m. **Greenwich** (*Ship Hotel*, by the pier), famous for its Hospital, Park, and Observatory, is beautifully situated on the S. bank of the Thames, 5 m. below London Bridge. During the first three-quarters of the 19th cent. it was noted also for the 'Whitebait Dinner,' with which the ministers of the Crown annually celebrated the close of the parliamentary session (comp. p. 480). Greenwich Fair, notorious for its boisterous merriment, was suppressed in 1856. — From Greenwich Station we follow the tramway-lines to the left. In Church St., where Johnson resided in 1737, is the parish church of *St. Alphage*, or *Alfege* (rebuilt in 1718), dedicated to an archbishop of Canterbury who was martyred here by the Danes in 1012. The church contains monuments to General Wolfe (d. 1759; W. end of N. aisle) and Thomas Tallis (d. 1585), eminent as a composer of church music

(E. end of N. aisle), a Canadian flag presented in memory of Wolfe (1921), and a window commemorating the baptism of Henry VIII. in the old church. Lavinia Fenton, Duchess of Bolton, the original 'Polly Peachum' in Gay's 'Beggar's Opera,' is buried in the churchyard (no monument). Nelson St. leads to the right from Church St. to King William St., at the N. end of which is *Greenwich Pier*, near the entrance to *Greenwich Tunnel* (p. 305).

In King William St. is the entrance to \***Greenwich Hospital**, now the *Royal Naval College*. A public footpath skirts the river-front.

Greenwich Hospital occupies the site of 'Placentia' or the 'Pleasaunce,' a palace built in 1433 for Humphrey, Duke of Gloucester, which afterwards became a favourite residence of the Tudor sovereigns. Here Henry VIII. and his daughters Mary and Elizabeth were born, and here Edward VI. died. The palace fell into decay during the Commonwealth, and Charles II. began a new building, of which only the W. wing, by Webb, was erected. After the naval victory of La Hogue (1699) Queen Mary decided to complete the palace as a hospital for disabled sailors. Her plan was carried out after her death by William III., and the new buildings, designed by Wren, were opened in 1705. During the Napoleonic wars the number of pensioners in the Hospital rose to its maximum (2710 in 1814). In 1865 it was 1400, and of these only some 400 preferred to remain as in-pensioners rather than accept the out-pensions offered by the Admiralty. In 1869 there were no in-pensioners left, and in 1873 the buildings were assigned to the *Royal Naval College* for the higher education of naval officers. The annual income of the Hospital is about £200,000, out of which pensions are paid and the Royal Hospital School (p. 444) maintained.

On the right, beyond the entrance-gates in King William St., is the former hospital infirmary, now the *Seamen's Hospital*, free to sailors of all nations. Before 1870 this hospital was located on board the 'Dreadnought,' an old man-of-war moored off Greenwich. Farther on are the four distinct blocks of building forming Greenwich Hospital. Nearest the river are *King Charles's Building*, on the W., and *Queen Anne's Building*, on the E., both built of stone in the Corinthian style, the former containing the naval museum. Behind these, to the S., are *King William's Building* and *Queen Mary's Building*, built by Wren and each surmounted by a dome, the former containing the Painted Hall, the latter the chapel. — The *River Terrace*, 860 ft. long, is adorned with two obelisks, one (of red granite) in honour of *Lieut. Bellot*, of the French navy, who lost his life in the search for Franklin, the other (of grey granite) in memory of the marines killed in New Zealand in 1863-64. In the centre of the quadrangle is a statue of *George II.*, in Roman costume, by Rysbrack; and in the upper quadrangle is a bust of *Nelson*, by Chantrey.

Visitors are admitted to the Painted Hall daily, except Fri., from 10 (Sun. from 2) to 4, 5, or 6 (according to the season), and to the Chapel and Museum daily, except Sun. and Fri., at the same hours. On Sat. the Chapel is closed at 4 p.m.

The PAINTED HALL (106 ft. long, 56 ft. wide, and 50 ft. high), in King William's Building, was the dining-hall of the

Hospital. The paintings on the ceiling were executed by Sir James Thornhill in 1708-27, and represent William and Mary (Great Hall) and Queen Anne and Prince George of Denmark (Upper Hall) surrounded by allegorical figures and emblems. The hall now contains an interesting collection of naval portraits and battle-pictures (catalogue 3d.).

In the VESTIBULE are casts of statues (in St. Paul's) of four famous admirals; copies of portraits of Vasco da Gama, Columbus, and Andrea Doria; and other paintings. To the left, tablet to Sir John Franklin, by *Westmacott*. — The paintings in the GREAT HALL are interesting mainly for their subjects. We begin on the right. 20. *Chalon*, Napoleon on board the 'Bellerophon'; 24. After *Mytens*, Hawkins, Drake, and Cavendish; 26. *Loutherbourg*, Spanish Armada; 30. *Cotes*, Admiral Hawke; 31. *Zuccherro*, Lord Howard of Effingham; 43. *Gainsborough*, Earl of Sandwich; 44. *Dahl*, Admiral Rooke; 45. *Loutherbourg*, 'The Glorious First of June' (Ushant; 1794); 48. *Reynolds*, Admiral Hughes; 55. *Dance*, Capt. Cook; 57. *Zoffany*, Death of Capt. Cook; 68. *Beechey*, Admiral Cockburn; 69. *Kneller*, Prince George of Denmark, consort of Queen Anne; 99. *Kettle*, Rear-Admiral Kempenfelt; 78. *Pearce*, Sir James Ross, the Antarctic explorer; 88. *Evans*, Sir Thomas Hardy, Nelson's captain at Trafalgar; 91. *Devis*, Death of Nelson; 98. *J. M. W. Turner*, Battle of Trafalgar; 75. *Joy*, Admiral Napier; 101. *Howard*, Admiral Collingwood; 103. *Arnold*, Battle of the Nile; 122. *Jones*, Nelson boarding the 'San Josef' at the Battle of St. Vincent; 113. *Allan*, Nelson boarding the 'San Nicolas' at the Battle of St. Vincent; 127. After *Lely*, Prince Rupert. The hall contains also statues of Lord Exmouth, Sidney Smith, De Saumarez, and Sir Wm. Peel. — The UPPER HALL contains busts of naval heroes and glass-cases with \*Relics of Nelson: coat and waistcoat worn by Nelson at Trafalgar; his pigtail, cut off after his death; his watch and seal; swords; medals; silver plate. — In the NELSON ROOM, adjoining, are several paintings, by *Westall* and by *Benj. West*, illustrating Nelson's career; also portraits of several of his contemporaries, and other naval canvases.

The NAVAL MUSEUM, in King Charles's Building, contains a collection of models of ships of various epochs, a great variety of models and specimens of naval apparatus, machinery, and fittings, and numerous interesting naval trophies and relics. The Franklin Ward contains relics of Sir John Franklin's ill-fated Arctic expedition (1845-46), and Captain Scott's theodolite.

The CHAPEL, in Queen Mary's Building, was destroyed by fire in 1779, but it was rebuilt in an elaborate Grecian style by 'Athenian' Stuart in 1779-89 and restored in 1851 and 1882. In the octagonal vestibule are statues of Faith, Hope, Charity, and Meekness, designed by *Benj. West*, who painted likewise the altarpiece in the chapel (St. Paul at Malta). To the right and left of the doorway are busts of Admiral Keats (d. 1834) and Vice-Admiral Hardy (d. 1839; Nelson's captain), former governors.

In Romney Road, to the S. of the Hospital, lies the *Royal Hospital School*, in front of which is a fully rigged sailing vessel. About 1100 sons of sailors and marines are trained here for the Navy. The central building was once the 'Queen's House,' designed by Inigo Jones for Anne of Denmark, James I.'s wife.

To the S. lies \***Greenwich Park**, 188 acres in area, enclosed by James I. and laid out by Le Nôtre during the reign of Charles II. It contains magnificent old oaks, chestnuts,



and elms, and is well stocked with tame deer. It is visited on holidays by great crowds of Londoners. On a hill in the centre of the park stands the famous **Greenwich Observatory** (scientific visitors sometimes admitted on previous application to the Astronomer Royal). This was founded in 1675, with Flamsteed as the first astronomer-royal. The zero meridian of longitude in British maps and charts is reckoned from Greenwich, and 'Greenwich time' is the official mean time for Great Britain (comp. p. 9). Daily at 1 p.m. a large time-ball falls on a mast on the E. turret. The Observatory is responsible for the proper supply, repair, and rating of Admiralty chronometers and watches. On the E. wall is a clock, with hours numbered from 1 to 24, showing standard time; on the wall close by are standards of length. The terrace commands a splendid view of the Thames, with its shipping, and of London, backed by the Hampstead hills. About 300 yards to the E. are the buildings containing the magnetic instruments. To the N. of these are some remains of a Roman villa, discovered in 1902; to the S. is the entrance to the beautiful gardens, with a lake. Near the observatory are a refreshment pavilion and a bandstand. — The *Ranger's Lodge* on the S.W. side of the park was once occupied by Lord Chesterfield, and later by Lord Wolseley (comp. p. 356). At the top of Chesterfield Walk, which passes this house, is *Macartney House*, the residence of the parents of General Wolfe (p. 442).

Greenwich Park is adjoined on the S. by **Blackheath** (rail. stat., p. 442), a common 267 acres in area, once notorious for its highwaymen. The Kentish rebels under Wat Tyler in 1381, and again under Jack Cade in 1450, made Blackheath their headquarters in their attacks on London. Blackheath Golf Club, founded in 1608, is the oldest in the world. Pleasant walk from Blackheath to Eltham, see p. 480. Near the S.E. angle of the common are the picturesque old red brick almshouses known as *Morden College*, an unspoiled work of Wren's prime.

Beyond Greenwich the railway passes through a tunnel, leaving the hospital on the left. —  $6\frac{1}{4}$  m. *Maze Hill*, for E. Greenwich. — 7 m. *Westcombe Park*. —  $7\frac{1}{2}$  m. *Charlton*. Spencer Perceval (p. 105) is buried in the parish church.

$8\frac{3}{4}$  m. *Woolwich Dockyard*,  $9\frac{1}{4}$  m. *Woolwich Arsenal*, stations for **Woolwich** (*King's Arms*), on the S. bank of the Thames, 9 m. below London Bridge, the military arsenal of Great Britain and an important garrison town. In 1921 the population of the borough (which includes Plumstead and Eltham) was 140,403, i.e. very nearly double the pre-war (1911) figure. *Woolwich Arsenal*, to the N.E. of the town, covers an area  $3\frac{1}{2}$  m. long by  $2\frac{1}{2}$  m. broad and is the largest establishment of the kind in the world. Every kind of munitions of war is produced here. Some 90,000 workers (17,000 women) were employed here during the War; in peace time the number sinks to 10,000. Before the War visitors were admitted by tickets obtained from the War Office

or from the Chief Superintendent (foreigners through their ambassadors) and were conducted round the chief departments: the Gun Factory, founded in 1716; the Carriage Factory, where military vehicles of all kinds are made; the Laboratory for the manufacture of shells and small-arm ammunition; the Army Ordnance Department; and the Naval Ordnance Department. Bombs were dropped within the Arsenal on Oct. 13-14th, 1915. — At the *Royal Dockyard*, to the W., dating from the early years of Henry VIII., many famous old wooden men-of-war were built; closed as a dockyard in 1869, it is now used for military stores.

On the river between these establishments are *Woolwich Pier* and the pier for the *Free Ferry* to *North Woolwich*, on the N. bank of the Thames, to which also a *Subway* leads under the river. Comp. p. 306.

To the S.W. of the Arsenal Station are the *Army Service Corps Barracks*, the garrison church of *St. George*, and the *Royal Artillery Institution* (natural history collection, armour and weapons, library, etc.). To the W. of these, on the N. side of the Common, are the large *Royal Artillery Barracks*, in front of which are a tank, a captured German gun, a huge brass gun captured at Bhurtpore in 1828, and a Crimea monument. Between this and the Dockyard station are the *Red Barracks* and the *Ordnance College*, where officers are trained for staff appointments.

*Woolwich Common*, extending for about 1 m. to the S., is used for exercising troops. On its N.W. side is the *Royal Military Repository*, where artillerymen are trained in serving heavy guns and instruction is given in pontooning. On the highest point is the *Rotunda* (open free daily, 10-12.45 and 2-4 or 5; Sun. 2-4 or 5), originally built as the outer casing of the tent in which the Prince Regent entertained the Allied sovereigns in 1814 in St. James's Park. It now contains an important *Museum of Artillery* (catalogue 1/6): designs and specimens of artillery in iron and brass, firearms from the earliest period, swords, defensive armour, Oriental arms, weapons of the bronze and stone ages, weapons of savage tribes, rockets, projectiles, models of fortifications, naval models, German and Allied shells, a French 75 mm. gun, etc. On the S.E. side of the Common, beyond the tramway-lines, is the *Royal Military Academy*, known as 'the Shop,' built in 1805, for the training of cadets studying for the Royal Artillery and Engineers. In front of it is a statue of the Prince Imperial, son of Napoleon III., a Woolwich cadet killed in the Zulu war of 1879. At the S. end of the Common, beyond the road, is the *Royal Herbert Military Hospital*, built in 1865 and named after Lord Herbert of Lea (p. 117).

To the S. of Shooters' Hill, not far from the hospital, rises *Severndroog Castle*, a tower (482 ft. above sea-level) erected to commemorate the capture of Severndroog on the Malabar Coast by Sir William James in 1755. Continuation of the railway to *Dartford* and *Gravesend*, see pp. 478, 479. — Tramway to *Eltham*, see p. 480.

## 50. DULWICH AND THE CRYSTAL PALACE.

STATIONS for Dulwich. *Dulwich*, on the S.E. & C.R. from Victoria or St. Paul's Station ( $1\frac{1}{4}$ ,  $1/0\frac{1}{2}$ ,  $9d.$ ), is near Dulwich College and about  $\frac{1}{2}$  m. S. of the Picture Gallery. *North Dulwich*, on the 'Elevated Electric' line of the L.B. & S.C.R. (Appx., p. 18), from Victoria to London Bridge (from Victoria,  $1/5\frac{1}{2}$ ,  $10\frac{1}{2}d.$ ; from London Bridge,  $10\frac{1}{2}d.$ ,  $7d.$ ), is  $\frac{1}{2}$  m. N. of the Picture Gallery. — OMNIBUS No. 3 passes near Dulwich Station; No. 37 passes North Dulwich Station.

Stations for the Crystal Palace, see p. 452.

**Dulwich**, a pleasant residential suburb 5 m. S. of the City of London, is especially noted for its important picture gallery. To reach this from Dulwich Station we turn to the right, then follow Gallery Road to the left for half a mile; from North Dulwich Station we turn to the left and keep on through the village to ( $\frac{1}{2}$  m.) the gallery. *Old College Buildings*, just short of the gallery on the latter route, contain the offices of the great charitable trust which administers Dulwich College, Alleyn's School, James Allen's Girls' School, almshouses, and large estates in the neighbourhood. Alleyn, the founder, is buried in the chapel.

*Alleyn's College of God's Gift* was founded in 1619 by Edward Alleyn (1566–1626), actor-manager of the Fortune Theatre (p. 258) and keeper of the King's wild beasts at Southwark (p. 308), who provided for a master and warden, four fellows, six poor brethren, six poor sisters, and twelve (later eighty) poor scholars. In 1857 and 1882 the college was reorganized and now comprises Dulwich College (p. 441) and Alleyn's School, in Townley Road, a lower-grade school.

\***Dulwich Picture Gallery**, in Gallery Road, was built by Sir John Soane and opened in 1817. The gallery is open free daily on week-days from 10 to 4 (Oct. 16th–March 15th), 5 (Sept. 1st–Oct. 15th), or 6 (May 1st–Aug. 31st), and on Sundays in summer from 2 to 5 (April and Sept.) or 6 (May 1st–Aug. 31st). — A number of unimportant pictures were bequeathed by Alleyn and by Wm. Cartwright, another actor, in 1686; but the finest works belonged to a valuable collection formed by Noel Desenfans (d. 1807), a French picture-dealer in London, partly for King Stanislas of Poland, whose abdication in 1795 terminated the arrangement. Desenfans bequeathed his collection to his friend, Sir Peter Francis Bourgeois, R.A. (d. 1811), landscape-painter to George III., who left it, with additions, to Dulwich College. The Linley portraits were presented in 1831 and 1835 by the Rev. Ozias Linley, the college organist, and his brother, William Linley. In 1911 Mr. Fairfax Murray added 46 paintings to the collection.

The Dulwich Gallery owes its chief importance to its Dutch paintings. No other gallery is so rich in works by *Albert Cuyp* (1605–72), here represented by no less than fifteen paintings. There are also good examples of *Berchem*, *Ruysdael*, and *Hobbema* (No. 87). The genre-painters are very well represented by *Dou* (No. 56), *Brouwer* (No. 103), *Adrian van de Velde* (No. 51), *Dujardin* (No. 82), and *Adrian van Ostade* (No. 115). Of *Rembrandt* there are two good examples (Nos. 163, 126).

The later Flemish School is likewise well represented; there are a large number of paintings by the two *Teniers*, about twenty works assigned to *Rubens*, and some good examples of *Van Dyck* (esp. No. 173). The gallery is not rich in paintings of the Italian School, and the Primitives are entirely absent. *Domenichino* (No. 283), *Paolo Veronese* (No. 270), the early-Florentine School, and the *Umbrian School* (No. 256) are each represented by one work, but there are several pictures assigned to the *Carracci* (esp. No. 255), and several popular works by *Guido Reni*. The gallery possesses two small but genuine works by *Raphael*. Of the French School, *Nicholas Poussin* can be well studied here, as there are no fewer than sixteen paintings by or after him. *Claude Lorrain*, too, has some characteristic examples, while *Watteau* is represented by two works, one of them an undoubted masterpiece (No. 156). To the Spanish School belong three magnificent works: *Velazquez's* Philip IV. and *Murillo's* Peasant Boys and Flower Girl. The excellent collection of portraits of the English School of the 17-18th cent. includes two by *Reynolds* (Nos. 318, 598), several by *Gainsborough*, a fine *Lawrence* (No. 178), and a *Romney* (No. 590). The landscape by *Richard Wilson* (No. 171) should not be overlooked.

Excellent catalogue (1914; 1/), with biographical notices of the painters, by *Sir Edward Cook*, and 1921 supplement by *E. T. Hall*. See also 'Pictures in the Dulwich Gallery' (illustrated; in 3 parts, 1/ each, 2/6 together). — Our description in each room begins with the pictures on the left as we enter.

Room I. \*65. *Albert Cuyp*, White horse in a riding-school; 72. *Karel Dujardin*, Peasants and a white horse; 71. *Cuyp*, Two horses; 17. *Sir Wm. Beechey*, Sir Francis Bourgeois; 25. *C. van Poelenburg*, Satyr and nymph dancing; 28. *James Northcote*, Portrait of Noel Desenfans; 455. *Frans Pourbus the Younger*, Abraham, Sarah, and Hagar; 34. *Pieter Wouverman*, Sandhills with figures; *Teniers the Elder*, 33. Peasant eating mussels, 31. Gipsies in a landscape; 36. *Pieter Wouverman*, Sandbank, with travellers.

Room XI, to the right (E.) of Room I. 152. *After Velazquez*, Prince of Asturias on horseback; 175. *Zuccarelli* (1702-88), Cattle and figures at a fountain; 262. *Guido Reni*, John the Baptist in the wilderness; \*234. *Nicolas Poussin*, Nursing of Jupiter; 105. *J. van Ruysdael*, Waterfall; \*87. *Hobbema*, Woody landscape with water-mill (somewhat darkened by time); 127. *Van Dyck*, Samson and Delilah; 86. *Adam Pynacker* (1621-73), Landscape with sportsmen; 122. *Nicolas Berchem*, Road through a wood; \*78. *Philips Wouverman*, Halt of a hunting-party; 123. *School of Rubens*, Shepherd and shepherdess; \*316. *Gainsborough*, Mrs. Moody and her children; \*245. *Cuyp*, Cattle near a river; 556. *Pieter Nason* (Dutch; 1612-91), Portrait of a doctor; 117, 114. *Jan Wynants*, Landscapes; \*99. *Rembrandt*, Portrait of a young man.

Room II. 15. *Jan Both*, Road near a lake; 63. *Cuyp*, Cows and sheep (early work); 283. *Domenichino*, Adoration of the Shepherds; 141. *Pieter Neeffs*, Interior of a cathedral; 230. *Annibale Carracci*, Virgin, Infant Christ, and St. John; 81. *Van Dyck* (?), Charity; 4. *Cuyp*, View on a plain; 268. *After Guido Reni*, St. Sebastian; 327. *Bakhuizen*, Boats in a storm; 90. *Van Dyck*, Madonna and

Infant Saviour; 96. *Cuyp*, Evening ride near a river; 232. *Lodovico Carracci*, St. Peter and St. Francis; 251. *After Andrea del Sarto*, Holy Family; 91. *Ph. Wouverman*, Return from hawking (late work); 269. *L. Carracci*, Franciscan monk at prayer; \*108. *Adrian Brouwer*, Interior of an ale-house; 112. *Teniers the Elder*, Winter scene; 216. *Salvator Rosa*, Soldiers gaming; 54. *Teniers the Younger*, Guard-room (late work); 47. *Jan Weenix*, Landscape; 347. *Pieter Snayers* (1593-1669), Cavalry skirmish; \*348. *Cuyp*, Landscape (earliest style; wonderful sky).

Room X, to the right (E.) of Room II, contains a collection of portraits of the English school. 571. *Honthorst*, Portrait of a lady; 596. *Allan Ramsay*, Portrait of a gentleman; \*562. *Hogarth*, The anglers; 418. *Greenhill*, Portrait of himself; *Gainsborough*, 331. Thomas Linley the younger, 66. P. J. de Louthembourg, the painter; 563. *Sir Peter Lely*, Abraham Cowley, the poet; *Gainsborough*, 302. Samuel Linley, 140. Thomas Linley the elder; 586. *Benjamin West*, Mrs. West and child; 590. *Romney*, William Hayley; 572. *Adrian Hanneman* (pupil of Van Dyck; c. 1601-71), Portrait.

Room III. 181. *Cuyp*, Fishing on the ice; \*170. *Van Dyck*, Philip Herbert, fifth Earl of Pembroke (one of his latest and finest works); 45. *A. van Ostade*, Man and woman conversing; \*56. *Gerard Dou*, Lady playing on the virginals; \*163. *Rembrandt*, Girl at the window (probably not Hendrikje Stoffels); \*103. *W. van de Velde*, Brisk breeze (of exquisite finish); 264. *Rubens*, The Graces (grisaille); 79. *Ph. Wouverman*, Two riders; 113. *A. van Ostade*, Man smoking; 116. *P. C. van Slingeland* (1640-91), Boy with bird's nest; 68. *W. van de Velde the Younger*, Calm; 23. *B. Breenbergh* (c. 1600-63), Ruins of a temple; \*115. *A. van Ostade*, Boors making merry; *Cuyp*, 315. View of Dordrecht, 192. Cattle near a river; 600. *Canaletto*, Old Walton Bridge.

On the left (W.) of Room III is the MAUSOLEUM in which rest the remains of Noel Desenfans, his wife, and Sir Francis Bourgeois (p. 447).

Room IX, to the right (E.) of Room III. \*178. *Sir Thomas Lawrence*, William Linley; \*156. *Watteau*, Bal champêtre (a masterpiece; "he might almost be said to breathe his figures and his flowers on the canvas, so fragile is their texture, so evanescent is his touch"—Hazlitt); 76. *Teniers the Elder*, Peasants in conversation; \*249. *Velazquez*, Philip IV. of Spain (recently said to be a copy of an original in New York); 95. *Teniers the Younger*, A castle and its proprietor; \*199. *Murillo*, Flower-girl; \*173. *Van Dyck*, Knight (probably the Prince of Oneglia); \*128. *Cuyp*, Cattle and figures near a river ("perhaps the finest *Cuyp* in the world"—Hazlitt); \*320. *Gainsborough*, The Linley sisters, Mrs. Sheridan and Mrs. Tickell; \*124. *Cuyp*, Road near a river; 598. *Reynolds*, Robert Dodsley, publisher

and poet; 167. *Watteau*, Fête champêtre. On a stand: *Raphael*, \*241. St. Francis of Assisi, \*243. St. Anthony of Padua (Florentine period), 242. *Carlo Dolci*, St. Catherine of Siena.

Two tortoiseshell commodes, probably by *Bouille*, and two chairs in the Louis XV. style, in this room, and the sideboard, *Bouille* clock, and two vases in Room V were bequeathed by Mrs. Desenfans.

ROOM IV. 198. *After Titian*, Portrait of a lady; 8. *Jan Both*, Italian landscape; 555. *Sir Peter Lely*, Nymphs at a fountain; 158. *G. D. Tiepolo* (1726-77), Joseph receiving Pharaoh's ring; 204. *Guido Reni*, Death of Lucretia; \*126. *School of Rembrandt*, Jacob's Dream; 210. *J. van Ruysdael*, Edge of a wood; \*171. *Richard Wilson* (1714-82), Waterfalls and Villa of Mæcenat at Tivoli; 147. *Adrian van der Werff*, Judgment of Paris; 120. *Jan van Huysum* (1682-1749), Vase with flowers ("of the utmost conceivable brightness and delicacy"—Sir E. Cook); \*322. *Daniel Seghers* (1590-1661), Flowers encircling a relief; 282. *Guerchino*, Woman taken in adultery; 133. *Abraham van Borssom* (late 17th cent.), Landscape; 233. *Ribera*, Locksmith; 143. *Rubens*, Portrait of a lady; 602. *Raphael*, Virgin and St. Elizabeth with the Infant Christ and St. John (unfinished and apparently injured by fire); \*131. *Rubens*, Helena Fourment; 238. *N. Poussin*, Rinaldo and Armida (from Tasso's 'Jerusalem Delivered'); *Jan Both*, \*208. Mountain path (probably an early work), 12. Banks of a brook.

FRENCH ROOM (opened in 1915), to the right (E.) of Room IV. 188. *French School* (17th cent.), Molière; 176. *Gerarde de Lairese* (Dutch; 1641-1711), Apollo and Daphne; 236. *Nicholas Poussin*, Triumph of David; *Claude* (1600-82), \*205. Jacob with Laban and his daughters, 215. Classical seaport at sunset; 202. *Charles Lebrun*, Massacre of the Innocents; 557. *Sébastien Bourdon* (1616-71), Brawl in a guard-room; 220. *Claude*, Embarkation of St. Paula at Ostia; 244. *Lebrun*, Horatius defending the bridge; \*263. *N. Poussin*, Assumption; 312. *Claude*, Rest on the flight into Egypt; 240. *N. Poussin*, Flight into Egypt; 213. *Gaspard Poussin*, Destruction of Niobe's children; *N. Poussin*, 229. Inspiration of Anacreon, 227. Adoration of the Magi.

ROOM V. 255. *Agostino Carracci*, Death of St. Francis; 256. *Umbrian School* (15-16th cent.), Virgin with Infant Saviour; 259. *School of Albani* (Bologna; 1578-1660), Madonna; 265. *Annibale Carracci*, Deposition in the Tomb; \*258. *Piero di Cosimo*, Portrait of a young man; \*224. *Murillo*, Two Spanish beggar-boys; \*270. *Paolo Veronese*, Saint blessing a Venetian gentleman; 271. *School of Cologne* (15th cent.), Salvator Mundi; *Murillo*, \*222. Spanish peasant boys, 281. Madonna del Rosario; 285. *Rubens*, Venus, Mars, and Cupid; 226. *Pietro da Cortona*, St. Martina triumphing over the idols.

Room VI. 483. *Sir Joshua Reynolds*, Death of Cardinal Beaufort (sketch); 166. *Berchem*, Roman fountain ('Le Midi'); \*50. *Quiryn Brekelenkam*, Old woman eating; \*39. *Cornelius Dusart* (pupil of A. van Ostade; 1660-1704), Old building with figures; 157. *Berchem*, Travelling peasants ('Le Soir'); \*57. *Teniers the Younger*, Brick-making; 291. *H. P. Briggs*, Charles Kemble, the actor; *Reynolds*, 104. Portrait of himself, \*318. Mrs. Siddons as the Tragic Muse (1789); 111. *Beechey*, John Kemble, the actor; 94. *John Opie*, Portrait of himself; 64. *Camphuysen*, Peasants with cows; 102. *Reynolds*, Mother and sick child; \*146. *Teniers the Younger*, Sow and litter; 194. *Van Dyck*, Lady Venetia Digby on her death-bed; 223. *Reynolds*, Infant Samuel; 44. *Herman Saftleven*, View on the Rhine; 196. *Berchem*, Peasants fording a stream; 67. *Ph. Wouverman*, Selling fish near Scheveningen.

We return to Room I and enter Room VII, to the right (W.). The Cartwright collection exhibited here includes several interesting theatrical portraits. In the glass-case in the centre is Alleyn's signet-ring and a portrait of Queen Victoria at the age of four by *S. P. Denning* (No. 304).

Room VIII, to the right (N.) of Room VII. 51. *A. van de Velde*, Cows and sheep in a wood; 168. *J. van Ruysdael*, Landscape with windmills; 197. *W. van de Velde*, Calm; 144. *Cuyp*, Cattle near the Maas; *Ph. Wouverman*, 77. Halt of cavaliers at an inn, 92. Courtyard with a farrier; 82. *Karel Dujardin*, Smith shoeing an ox; \*182. *Ph. Wouverman*, Peasants in the fields; \*142. *Teniers the Younger*, Chaff-cutter (usually considered the best Teniers in the gallery); 137. *Salvator Rosa*, Pool with friars fishing; 88. *Berchem*, Peasants near Roman ruins; 299. *Teniers the Elder*, Sunset with sheep and shepherd; 183. *Pynacker*, Italian landscape; 296. *Cuyp*, Riding-school in the open air; 187. *Murillo*, Immaculate Conception; 97. *Ph. Wouverman*, Halt of travellers.

From the old college buildings College Road leads to the S. to ( $1\frac{3}{4}$  m.) the Crystal Palace (p. 452), passing the last surviving toll-gate in the County of London and ( $\frac{1}{2}$  m.) the handsome new buildings of **Dulwich College**, a red-brick structure with terracotta ornamentation, designed by *Sir Charles Barry* in the "Italian style of the 13th century," and built in 1866-70. It has accommodation for about 700 boys. Half-a-mile farther on in College Road is *St. Stephen's Church*, which has a fresco by *Sir Edwin Poynter*. Near it is the *Sydenham Hill Station* of the S.E. & C.R.

At the beginning of College Road, opposite the old college buildings, is an entrance to *Dulwich Park*, a fine open space of 72 acres, presented to the public in 1890 by the college and noted for its rhododendrons and azaleas. We cross the park and, keeping to the left, emerge in Court

Lane, whence Eynella Road leads to Lordship Lane,  $\frac{3}{4}$  m. from the gallery. Hence we take the tramway to the right for ( $\frac{3}{4}$  m.) the Horniman Museum, in London Road. On the right, at the corner of the road named Dulwich Common, we pass the *Grove Hotel*, which in the 17-18th cent. was the 'Green Man' inn, with the well producing the noted Dulwich spa-water in its grounds. Later the site was occupied by Dr. Glennie's academy, where Byron was a pupil for two years. — The **Horniman Museum** was founded in 1890 by F. J. Horniman, rebuilt in 1900, and presented by him to the London County Council together with the adjoining Horniman Gardens. It is closed on Tues. and on Christmas Day, but on all other week-days it is open free from 11 to 5.30, 6, or 7 according to the season, and on Sun. from 2 to 8 p.m. Printed guide to the museum out-of-print. There are also handbooks for the various sections (1d.-3d.).

The South Hall, which is devoted to *Ethnology*, comprises six well-arranged sections, showing the evolution of weapons, the domestic arts, decorative art, magic and religion, musical instruments, and travel and transport. Of special interest are the cases illustrating the arts and crafts of the Andamanese, the history of fire-making, and Buddhist art. At the end of the hall, on the right, is a corridor containing Egyptian mummies. The staircase ascends to the balcony of the South Hall. The room at the top of the staircase contains ironwork. The wall-cases in the balcony illustrate the ornamentation of the person, the use of tobacco, etc., toys, domestic appliances, currency, weights and measures, writing and printing, and tools. The inner cases contain stone implements. — The North Hall is devoted to *Zoology*. The wall-cases on the left illustrate the various methods of animal locomotion. In the corridor at the end, to the right, are vivaria and aquaria. The wall-cases in the balcony present a survey of the animal kingdom. Adjoining is a students' room with fine collections of British insects, shells, and birds' eggs.

Adjoining the museum are a lecture hall and a public reference-library of books on subjects represented in the collections.

The museum is 2 min. walk from Lordship Lane Station (S.E. & C.R.) and 5 min. from Forest Hill Station (L.B. & S.C.R.), from both of which trains run to the Crystal Palace. Tramway No. 58 passes the museum.

### The Crystal Palace.

**STATIONS.** *Crystal Palace (Low Level Station)*, on the L.B. & S.C.R. from Victoria or London Bridge (see Appx., p. 17); trains every  $\frac{1}{2}$  hr. in 25-30 min. (1/9, 1/0 $\frac{1}{2}$ ). *Crystal Palace (High Level Station)*, on the S.E. & C.R. from Ludgate Hill or St. Paul's; less frequent trains (1/9, 1/2, 1/0 $\frac{1}{2}$ ). The former station faces the main entrance of the Palace; the latter is connected with the S.E. entrance by a covered way. — **OMNIBUSES** Nos. 3 and 49A ply to the main entrance (c. 1 hr. from Central London).

**ADMISSION.** The Palace and grounds are open on week-days from 10 a.m. till 10 p.m. (adm. 1/; on Thurs. in summer, when fireworks displays are given, and on other special occasions 2/6). These prices, to which the entertainment tax (p. 31) must be added, include admission to the Imperial War Museum; but there are various side-shows for which a small extra charge is made (3d.-1/). Programme, with plan, 6d.

There is a good **RESTAURANT** on the E. side of the S. nave (BAY I.), and there are **cafés** and refreshment bars at various other points. — *Wheel Chairs* may be hired.



The **Crystal Palace**, a huge edifice of glass and iron, at Sydenham, 6 m. to the S. of London Bridge, is a reconstruction of the large hall designed by *Sir Joseph Paxton* for the Great Exhibition of 1851 in Hyde Park (p. 137). It was opened in 1854; the total cost (including the gardens) was over £1,500,000. The chief attraction is now the **Imperial War Museum** (Rte. 46), for which most of the central hall has been leased for a term of years by H.M. Office of Works.

The architectural courts, casts, etc. (see below), were intended to blend instruction with the amusement provided by side-shows, exhibitions, concerts, organ recitals, gorgeous firework-displays, and other attractions, and the palace enjoyed a long period of popularity. In 1913, however, it had ceased to be a paying concern, and it was purchased by subscription on behalf of the public and vested in trustees, under whom, since the War, most of its former activities have been resumed. During the War it was occupied by the Admiralty for the training of the Royal Naval Division ('H.M.S. Crystal Palace') and in 1919 it was used as a demobilization station.

The PALACE consists of a great central hall or nave, about 1600 ft. in length, with aisles and two transepts. At either end is a water-tower, 282 ft. high; \*View from the N. Tower (lift 6d., children 4d.; stair 3d. and 2d.). In the South Transept (310 ft. long, 70 ft. wide, 110 ft. high) is the *Crystal Fountain*, transferred from the exhibition in Hyde Park. The Central Transept is 390 ft. long, 120 ft. wide, and 175 ft. high. Here, on the left, is the vast *Handel Orchestra* (4000 seats), with the great organ, built by Gray and Davison (4 manuals, 74 stops, 4598 pipes); on the right are a cinema-theatre (adm. 1/, 2/, 3/) and a concert hall. Flanking the N. part of the great nave, on both sides, is a series of *Courts*, originally constructed, arranged, and decorated to illustrate the architecture and sculpture of various nations and periods: Egyptian, Greek, Roman, Byzantine, Mediæval, Gothic, and Moorish. Most of these courts are at present occupied by the Imperial War Museum; but many of the interesting and valuable casts that they formerly contained may still be seen, though not always in their appropriate surroundings or in their pristine freshness.

The Crystal Palace concerts, under the direction of Sir August Manns (d. 1907) from 1855, warmly supported by Sir George Grove, were long among the chief musical events of London and did good service not only by performing the works of the great masters, but also by introducing to the public many meritorious English composers and musicians. The triennial Handel Festivals were especially famous and attracted enormous crowds. Besides special concerts, which are advertised in the newspapers, organ recitals are given several times daily on the great organ and military bands play in the centre transept or the gardens.

The fine GARDENS (200 acres) are laid out in terraces and are embellished with flower-beds and fountains. The

highest terrace (view) is adorned with statues. Several pavilions of the Empire Exhibition of 1911 have been left standing; and the other permanent attractions include a *Maze* (3d.), a *Dancing Hall*, and a *Captive Flying Machine*. There are various sports grounds in the lower part of the gardens; and the final cup-tie of the Football Association used to be decided here before the War. Near the boating lake (boat 2/ per hr. for 1-2 pers.), in the S.E. angle, are full-sized models of prehistoric monsters and a large model of the contemporary geological formations.

## VI. THE FARTHER ENVIRONS.

### 51. THE THAMES FROM WESTMINSTER TO HAMPTON COURT.

21 m. STEAMER in c. 4 hrs. Steamers leave Westminster Pier in summer for Kew, Richmond, or Hampton Court about six times daily (with extra boats on Sat., Sun., and holidays). Passengers for Hampton Court usually have to change boats at Richmond. As the steamer service on the Thames is constantly being altered, previous inquiry should be made at the pier. — The steamers sometimes touch at Chelsea, Putney, Hammersmith, Kew, and Richmond. The first part of the journey is mainly between industrial suburbs, but later we obtain an idea of the characteristic scenery of the Thames valley: low hills, charming woods, green meadows, handsome country houses and pretty bungalows with gardens and lawns sloping down to the river. — The words right and left used in the following description refer to the journey upstream.

BOATING on the river, see p. 38.

RAILWAY to Kingston or Hampton Court, see pp. 458, 459; to Putney, Kew, Richmond, Kingston, etc., see p. 468. — OMNIBUSES and TRAMWAYS, see the Appendix.

Opposite *Westminster Pier* (Pl. B 43, I; p. 235) rises the unfinished building of the new *County Hall* (p. 316). Just above Westminster Bridge is the terrace of the *Houses of Parliament* (p. 82), on the right; opposite are the pavilions of *St. Thomas's Hospital* (p. 316), beyond which rise the old walls and towers of *Lambeth Palace* (p. 316), with *St. Mary's Church*. On the right are the *Victoria Tower Gardens*. Passing beneath *Lambeth Bridge* (p. 75), we soon have the *Tate Gallery* (Rte. 43) on our right, with *Doulton's Pottery* (p. 320) opposite. Above (1 m.) *Vauxhall Bridge* (p. 75) the banks are fringed with factories and wharves, off which lie strings of barges. We pass beneath (2 m.) the wide *Grosvenor Road Railway Bridge* and the *Chelsea* or *Victoria Suspension Bridge*. On the left appear the trees of *Battersea Park* (p. 321), and on the right are *Chelsea Embankment* and the grounds of *Chelsea Hospital* (p. 152), which is visible through the trees. Then, on the right, begin the red-brick houses of *Cheyne Walk* (p. 154). We pass *Cadogan Pier* (25 min. from Westminster), on the right, just below the *Albert Suspension Bridge*. The square tower of *Old Chelsea Church* now comes into view. Beyond (3 m.) *Battersea Bridge* lies the picturesque part of *Cheyne Walk*, ending at the *Electric Generating Station*, a prominent landmark with its four tall chimneys. The river is now flanked on either side with factories; we obtain a view of the distant Surrey hills. On the left is *Battersea Church* (p. 321), short of which are *Mayhew's Flour Mills*. We pass beneath the bridge of the West London Extension Railway and then beneath (4 m.) *Wandsworth Bridge*. On

the left is the mouth of the *Wandle* (p. 322). On the right lies *Fulham* (p. 433), with the leafy grounds of Hurlingham Club, opposite (5 m.) *Wandsworth Park*, beyond which begin the houses of *Putney* (p. 468). Next come the iron lattice-bridge of the District Railway (with a footway) and the handsome stone *Putney Bridge* (p. 468), flanked by the parish churches of Fulham (r.) and Putney (l.). Then, on the left, *Putney Pier* (40 min. from Westminster). Opposite lies *Fulham Palace* (p. 434), hidden by the trees. The public Bishop's Park skirts the river for  $\frac{1}{2}$  m., ending at the Craven Cottage football ground. Meanwhile, on the left, we pass the boat-houses of several rowing clubs. The University Boat Race (p. 37) begins here, and various points on the river between Putney and Mortlake acquire a temporary fame as stages in that classic struggle. To the left, hidden by trees, is (6 m.) *Barn Elms* (p. 469), now the home of the Ranelagh Club. Between this point and Barnes the left (Surrey) bank of the river, which describes a great curve, is occupied by the reservoirs of the Metropolitan Water Board. On the right are the *Crabtree Wharf* and *Inn*. We pass *Hammersmith Pier* (7 m. ; 50 min. from Westminster), on the left, close to *Hammersmith Suspension Bridge* (p. 432).

On the right is *Hammersmith Mall* (p. 432), with its attractive houses and the *Doves Inn* (a boat-race mark). *Chiswick Eyot* (8 m.) masks *Chiswick Mall* (p. 432), except the W. end of it, where *Chiswick Church* is seen. We now enter *Corney Reach*. On the left is *Barnes* (p. 469), with another terrace of 18th cent. houses facing the river. Beyond *Barnes Railway Bridge* (9 m. ; L. & S.W.R.) comes *Mortlake* (p. 469), on the left. The University Boat Race ends near the *Ship Inn*. Beyond the next railway bridge (North London and District Railways), on the right, lies the charming water-side hamlet of *Strand-on-the-Green* (p. 475), a favourite haunt of artists. Immediately afterwards we reach *Kew* (p. 475), which lies to the left. The pier (11 m. ; 1 hr. 35 min. from Westminster) lies just short of *Kew Bridge*. Pleasant walk hence to Richmond by the towing-path on the S. (Surrey) bank. On the right is *Brentford* (p. 460), with Brentford Eyot in front. On the left are the *Royal Botanic Gardens* (p. 475), with their fine trees, and *Kew Palace*, half hidden amongst the foliage. Opposite are the mouth of the river *Brent* and (12 m.) *Brentford Dock*.

The following reach is a pretty bit of sylvan river-scenery. *Syon* or *Sion House*, a seat of the Duke of Northumberland, appears four-square on the right, in the middle of a fine park.

It occupies the site of a famous nunnery of St. Bridget, which was founded in 1431 and was granted to the Protector Somerset after the Dissolution. Lady Jane Grey was living here when summoned to the throne. The present mansion was erected by Robert Adam about 1760. The lion on the river-front was brought hither in 1874 on the demolition of Northumberland House in the Strand (p. 65).

Then, on the left, is the *Old Deer Park* (p. 470), with the yellowish-green observatory. Opposite, behind the (13 m.) eyot, lies *Isleworth* (p. 460). A little higher up we reach *Richmond Lock*, the lowest lock on the Thames, constructed in 1894, beside an elevated footbridge. On the right lies *St. Margaret's* (rail. stat., p. 473). We pass under a railway bridge (L. & S.W.R. to Twickenham, etc.), and then under the charming *Richmond Bridge*, with a view of **Richmond** (p. 469) rising picturesquely behind it on the hill. The pier is on the left (14 m. ;  $2\frac{1}{2}$  hrs. from Westminster) ; passengers for Hampton Court usually change boats here. Richmond is the chief boating centre for this portion of the Lower Thames, and launches ply thence upstream to Hampton Court, Staines, and Windsor.

As we leave Richmond *Richmond Hill* rises on the left, with its terrace-gardens (p. 471) and the *Star and Garter Home* for disabled soldiers (p. 472). Farther on, to the left, lies *Petersham* (p. 473), with its quaint red-brick church. Opposite Hammerton's Ferry we catch a glimpse through the trees of *Ham House* (p. 474), a fine red-brick mansion close to the river. Meanwhile, on the Middlesex bank, we are passing *Twickenham* (p. 474), with its succession of historic riverside mansions (in summer mostly hidden by the trees) : Marble Hill, in a public park (15 m.), Orleans House, and York House. Opposite the picturesque village is *Eel-Pie Island* (inn), a popular resort of boating parties. A little farther on (16 m.) rises 'Pope's Villa' (p. 474), in a Chinese-Gothic style ; then, after another  $\frac{1}{2}$  m., comes Strawberry Hill (p. 474), in a secluded park about 300 yds. from the river. To the right lies *Teddington* (p. 474), with a lock and a footbridge across the river (17 m. ; 40 min. from Richmond). Another pleasant reach, with pretty bungalows on the right and *Canbury Gardens* on the left, farther on, brings us to (18 m.) a railway bridge (L. & S.W.R.) and to *Kingston Bridge*, which unites *Kingston* (p. 459), in Surrey, with *Hampton Wick* (p. 459), in Middlesex. Kingston is another important boating centre ; a service of small steamers plies hence twice daily in summer to Henley and Oxford (91 m. ; in two or three days).

We proceed, with Hampton Court Park on our right and *Surbiton* (rail. stat., p. 459), the S. suburb and residential quarter of Kingston, on our left. *Thames Ditton* (p. 459 ; 20 m.) is a pretty village on the left, with a large colony of riverside cottages and bungalows. We soon come in sight of *Hampton Court Palace* (p. 461) on our right ; opposite is the mouth of the river *Mole*. The steamer stops just beyond the iron bridge, on the left, not far from *Molesey Lock* (21 m. ; 1 hr. 20 min. from Richmond). The railway station of **Hampton Court** (p. 461) is at the left (Surrey) end of the bridge, the palace at the opposite (Middlesex) end.

## 52. HAMPTON COURT.

Hampton Court, with its Palace, a very favourite resort on Saturdays and Sundays in summer, is most quickly reached by railway from Waterloo Station. There are also tramway routes on both sides of the Thames (pp. 459, 460), and on Sun. omnibuses or brakes make special journeys from Central London.

For MOTORISTS and CYCLISTS the quickest route from Central London is via the *Fulham Road* (Pl. B 28-G 11; p. 433), *Putney Bridge* (p. 468), *Kingston Vale* (which lies between Richmond Park and Wimbledon Common), and *Kingston*, where we join the tramway route from Tooting (see p. 460).

OMNIBUSES (see Appx.): to Kingston, Nos. 85, 105; to Hampton Court (Sun. only), 27A, 30A, 32.

### I. BY RAILWAY.

Electric trains leave Waterloo Station (L. & S.W.R.; p. 5) 4 times hourly for *Hampton Court* (15 m., in 33 min.: 3/6, 1/9½, return 4/10, 3/2½); every 10 min. for *Kingston* (see p. 459); and every ½ hr. for *Fulwell* and *Hampton* (see p. 459).

The line runs high above a sea of houses, leaving Lambeth Palace (p. 316) and Doulton's Pottery Works (p. 320) on the right. — 1½ m. *Vauxhall* (p. 321). — 4 m. *Clapham Junction*, also on the L.B. & S.C.R. main line, is one of the largest and busiest railway junctions in the world. Branch-line to Richmond, see p. 468. — Farther on we pass the Royal Victoria Patriotic Asylum (p. 322), on the left. — Beyond (5½ m.) *Earlsfield* and *Summerstown* we cross the *Wandle*. On the right is the power-station for the L. & S.W.R. electric services.

7½ m. **Wimbledon** (*Wimbledon Hill Hotel*), also the terminus of a branch-line of the District Railway from Mansion House and Earl's Court (Appx., p. 11), is a well-to-do residential district of considerable extent. Tramway to Kingston and Hampton Court, see p. 460; omnibuses, see Appx.

The Putney omnibus (No. 70; every 10 min.) skirts \*WIMBLEDON COMMON, a large open space of 1045 acres, including Putney Heath (p. 468) on the N. and adjoined on the W. by Richmond Park (p. 472). The meetings of the National Rifle Association were held here from 1860 to 1889, when they were transferred to Bisley (see p. 42). John Horne Tooke (1736-1812) died at a house at the S.E. corner of the common, near the quaint Crooked Billet. To the S. of the common, now enclosed in the new course of the Royal Wimbledon Golf Club, is an ancient circular encampment, traditionally known as 'Cæsar's Camp,' while a spring to the N., within a circle of pine-trees, is called 'Cæsar's Well.' Pleasant walk thence to the N.W. to Robin Hood Gate and Richmond Park (see p. 473); or S.W. past 'Cæsar's Camp' and Coombe House (p. 459) to (3 m.) Norbiton (p. 459).

To the N. of Wimbledon lies the pleasant residential district of *Wimbledon Park*, with a station on the District Railway. *Wimbledon House*, recently pulled down, was once occupied by Calonne, Louis XVI.'s minister of finance, by the last of the Condés, and by Joseph Marryat, the father of the novelist. Its park, 155 acres in area, including a lake of 23 acres, has been purchased for the public by the Corporation of

Wimbledon, but cannot be wholly thrown open to the public until about 1922. — *St. Mary's*, the parish church of Wimbledon, has a mortuary chapel with the tomb of Sir Edward Cecil, Viscount Wimbledon (d. 1638), a former lord of the manor. At Holly Lodge, in Wimbledon Park Road, George Eliot lived in 1859-60 (tablet) and wrote the 'Mill on the Floss.'

A little to the S.E. of Wimbledon, at *Merton*, are the scanty remains of *Merton Abbey*, an Augustinian priory (founded in 1115; dissolved in 1539), in which Thomas Becket and Walter de Merton, founder of Merton College, Oxford, were educated. The famous Statutes of Merton ("nolumus leges Angliæ mutari") were passed at a meeting of Parliament here in 1236. *Merton Place* (now gone) was occupied by Nelson in 1801-3. The quaint old parish church dates from c. 1120.

Beyond Wimbledon we see on the right the grounds of the All-England Lawn Tennis Club (p. 40). — 8¾ m. *Raynes Park*, junction for Epsom (see p. 40). We at last leave London behind us and emerge into the open country. On a hill to the right lies *Coombe House*, where Lord Liverpool entertained the Tsar of Russia, the King of Prussia, and the Prince Regent in 1815. — 9¾ m. *Malden*, the original site of Merton College, Oxford (founded here in 1240; comp. above). The parish church, 1¾ m. to the S., dates from 1610.

The Kingston line branches off here to the right. — 11½ m. *Norbiton*, the E. suburb of Kingston, with a carriage-entrance to Richmond Park (p. 472). — 12½ m. *Kingston* (*Griffin*; *Sun*, L. 2/6 and 3/6) is an ancient town on the Thames, where the Saxon kings from Edward the Elder (901) to Ethelred (978) were crowned. The traditional *Coronation Stone*, surrounded by a railing, is still to be seen near the market-place, in and about which a few ancient houses have been preserved. The *Town Hall*, built in 1840, has a gilded leaden figure of Queen Anne over the doorway. The large parish church of *All Saints* has a tower of 1708 and contains some interesting brasses. *Kingston Bridge* (1827; rebuilt in 1914) crosses the Thames to *Hampton Wick* (see below). Omnibus to Petersham and Richmond, see p. 473; tramways to Hampton Court, Richmond, and Tooting, see p. 460. River steamers, see p. 457. — 12½ m. *Hampton Wick* adjoins Bushy Park and Hampton Court Park (p. 467). A memorial here commemorates the cobbler Timothy Bennet, who spent his savings in vindicating the public right-of-way through Bushy Park. — From (13¾ m.) *Teddington* (p. 474) some of the trains return to Waterloo viâ Richmond and Putney (see Rte. 53); others go on from Teddington viâ *Fulwell* (15 m.; p. 460), *Hampton* (16½ m.; p. 460), and *Sunbury* (18¼ m.) to (21 m.) *Shepperton*.

Beyond (12 m.) *Surbiton* (p. 457) the Hampton Court trains diverge to the right from the main line. — 14 m. *Thames Ditton* (Swan Hotel, by the river; Albany). — 15 m. *Hampton Court* (p. 461). The railway station lies in the village of *Molesey*, on the Surrey bank; to reach the palace we cross the bridge over the Thames and turn to the right.

## II. BY TRAMWAY.

**A.** From *Hammersmith Broadway* (Appx., pp. 11, 15) or *Shepherd's Bush* (Appx., pp. 12, 13), changing at *Twickenham Junction* for the Hampton Court car (Appx., No. 71T), 11 m. in 1 hr.; fare 10d.

The routes from Shepherd's Bush and Hammersmith unite at (1 m.) *Chiswick* (p. 432) and proceed viâ *Gunnersbury*. *Gunnersbury Park*, to the N.W., celebrated for the entertainments given by Princess Amelia, daughter of George II., was the

residence of the late Mr. Leopold de Rothschild (d. 1917). We may alight at (3 m.) *Kew Bridge* for Kew Gardens (p. 474), on the opposite bank of the Thames. The tramway threads the narrow and dirty main street of (4 m.) **Brentford**, now the county-town of Middlesex and an important industrial place, and in the 16th and 17th cent. a favourite resort of London citizens. Its noted old inn, the 'Three Pigeons,' the traditional scene of the merrymaking of Shakespeare and some of his contemporaries and 'The Three Magpies' of 'Our Mutual Friend,' has been closed. The mythical 'two kings of Brentford' owe most of their celebrity to Buckingham's 'Rehearsal' and Cowper's 'Task.' — Beyond Brentford we skirt Syon Park (p. 456) on our left, then diverge to the S.W. from the main road viâ Twickenham Road, and traverse a flat district devoted to nurseries, orchards, and market-gardens.

The main road goes on (tramway No. 61R; see Appx.) to *Hounslow*, where it forks, the left branch leading to (6½ m.) *Staines* on the Thames, the right branch (Bath Road) leading to (11 m.) *Slough* (p. 491). *Hounslow Heath*, notorious for its highwaymen in the 17th and 18th cent., extended for 5 m. to the W. of the town, but has practically all been enclosed. Large barracks have been erected here since 1793.

5½ m. *Isleworth* has many fine old mansions and a church by the riverside containing some old monuments and brasses. Kneller Road diverges on the right for *Kneller Hall*, now the *Royal School of Music* for military bandsmen (concerts on Wed. in summer). The house was built in 1709 by Sir Godfrey Kneller, who died and was buried here in 1723. — 7 m. *Twickenham* (p. 474, rail. stat., p. 473) is also on the tramway from Richmond Bridge to Teddington and Kingston. Cars are changed here for the Hampton Court route, which runs through the uninteresting modern part of the town. At Stanley Road, farther on, the cars for Kingston diverge on the left. Passing (8½ m.) *Fulwell Station* (p. 459), we leave *Fulwell Park*, the residence of the ex-King Manoel of Portugal, on our right. On the left is Bushy Park (p. 467). — 10 m. **Hampton**, prettily situated on the river, with Garrick's summer villa and a church containing some old monuments, including that of Mrs. Penn, Edward VI.'s nurse (p. 466). On the opposite bank is Hurst Park racecourse. We now skirt the river, passing *Tagg's Island*, a favourite resort of boating-parties (Karsino, with restaurant, café-concerts, etc.), and reach (11 m.) *Hampton Court*. The cars stop outside the palace gates.

**B.** From *Tooting* (L.C.C. tramway terminus, p. 322) by tramway No. 71R (Appx., p. 10; 9 m. in 1 hr.). The first part of this route is devoid of interest.

This route runs viâ *Merton* (p. 459), *Wimbledon* (p. 458; where passengers by District Railway may conveniently join it), and *Kingston* (p. 459). We cross the bridge to *Hampton Wick* (p. 459); and thence, with Bushy Park on our right and



the Home Park on our left, proceed past the Lion Gate (p. 467) to the main palace gates of (9 m.) *Hampton Court*. — The tramway goes on as above viâ Hampton to *Twickenham*.

### Hampton Court.

**HOTELS.** \**Mitre*, by the bridge, opposite the entrance to the palace; *Thames* (Tagg's), near the station, with boats for hire; *Castle*, opposite the *Thames Hotel*; *King's Arms*, *Greyhound*, outside the Lion Gate, at the entrance to Bushy Park. — Numerous RESTAURANTS and TEA ROOMS near the bridge and the entrance to Bushy Park. *Karsino*, see p. 460.

From Hampton Court to *Richmond*, see p. 473.

The Thames is very pretty both above and below the lock and is thronged with merry boating-parties during the summer week-ends. On the right or Surrey bank lies the pleasant village of *Molesey*, with the railway station (p. 459). The entrance to the palace is near the Middlesex end of the iron bridge over the Thames, opposite the tramway terminus.

**\*\*Hampton Court Palace**, with its stately buildings and famous picture-gallery, its charming gardens and parks, and its delightful river-scenery, is one of the most attractive points in the neighbourhood of London.

**ADMISSION.** The courtyards and gardens are open daily from 10 a.m. until sunset. The state apartments and picture-gallery are open daily, except Fri., from 10 to 4 (Nov.–Feb.), 5 (March–Oct.), or 6 (May–Aug.), on Sun. from 2 p.m.; adm. free on Sun., 6d. on Mon., Wed., Thurs., & Sat., 1/ on Tuesdays. — 'Historical Catalogue of the Pictures at Hampton Court' (1/), 'A Popular Guide to the Palace and Gardens' (1/), and 'The Haunted Gallery' (1/), by *Ernest Law*, on sale at the entrance to the state apartments.

**HISTORY.** Hamntone, a Saxon manor, afterwards a priory of the Order of St. John of Jerusalem, was leased in 1514 by Cardinal Wolsey, who enclosed the park, pulled down the old manor-house, and began a building intended to surpass in splendour every other private residence. In 1525 the Cardinal was obliged to surrender his palace to Henry VIII., who partly rebuilt it and added the great hall and the chapel. From that time for over two centuries Hampton Court was a favourite residence of most of the sovereigns of England—Tudors, Stuarts, and Hanoverians. Edward VI. was born there in 1537. In 1604, at the Hampton Court Conference between the Episcopalians and the Presbyterians under the presidency of James I., the Authorized Version of the Bible was planned. Charles I. was imprisoned here by the Parliamentarians, but escaped in 1647. Charles II. built the stables (now used as barracks), constructed the canal, and improved the gardens. Sir Christopher Wren was employed by William III. to substitute the present E. and S. wings for three of Wolsey's courtyards, and at the same time the gardens were laid out in their present form. William III. died in 1702 in consequence of a fall from his horse in the Home Park. Since the death of George II. Hampton Court has ceased to be the abode of royalty. At the present time the greater part of the palace, which comprises over 1000 rooms and covers an area of 8 acres, is occupied by royal pensioners. — The literary associations of Hampton Court are numerous. Under Elizabeth and James I. masques and plays were often performed in the great hall, and Shakespeare himself may have played in some of these. Under Oliver Cromwell, the Lord Protector, Milton and Andrew Marvell, as government officials, were often in residence here. In the reigns of Queen Anne and the early Georges the dull court was enlivened by a literary coterie which included Pope, Swift, and the poet Lord Hervey; the scene of Pope's 'Rape of the Lock' is laid here. — Among the numerous ghosts that are said to haunt the palace are those of Strafford, Queen Catherine Howard, and Mrs. Penn (p. 466).

We enter the precincts of the palace by the *Trophy Gate* and pass through the *Barrack Yard*, on the left of which are the barracks built by Charles II. In the mellow red-brick W. front of the palace rises the *Great Gatehouse*, which, though its original five stories were reduced to three under George III., retains its oriel windows of Wolsey's time, with the arms of Henry VIII. below. The moat in front of it is crossed by a fine battlemented bridge, built by Henry VIII. and rediscovered and restored in 1909. The ten figures of the 'kynge's beestes' are modern imitations. — The *Green* or *Base Court*, beyond the gatehouse, is the largest of the three principal courtyards around which the palace buildings are grouped. On some of the gateways between the principal courts are terracotta medallions of Roman emperors attributed to Maiano, given to Wolsey by Pope Leo X.

On the left (N.) of the Base Court lie the 'Master Carpenter's Court,' the 'Lord Chamberlain's Court,' and other picturesque passages and courts affording an excellent idea of domestic Tudor architecture.

*Anne Boleyn's Gateway*, with a fine groined roof (restored), leads to the *Clock Court*, so called from the curious old astronomical clock on the inner side of the gateway. The staircase on the left in the archway ascends to the Great Hall (p. 466). The clock, made for Henry VIII. in 1540, is still in working order; below it are the arms and motto ('Dominus michi adiutor') of Cardinal Wolsey. On the right side of the courtyard is a graceful, but incongruous, Ionic colonnade, built by Wren; the entrance to the state apartments is at its farther (E.) end.

### STATE APARTMENTS AND PICTURE GALLERY.

Adm., see p. 461. Umbrellas, parcels, etc., must be given up at the bottom of the King's Staircase. The names of the rooms are painted above the doors. Our description of the pictures begins on the left as we enter each room. The collection comprises about 1000 pictures, many of great merit, among which the Italian School is best represented; but many of the attributions are doubtful and the lighting is often bad. The supreme treasure, however, Mantegna's 'Triumph of Cæsar,' is exhibited by itself in a separate building (see p. 467). The state apartments contain also a considerable portion of the original furniture and decorations, such as the royal beds, Queen Mary II.'s collection of Delft and Oriental china, glass chandeliers, cast-iron firebacks, etc.; and over the doors and fireplaces of some of the rooms are carvings of fruit and foliage by Grinling Gibbons. Visitors are allowed to pass through the galleries in one direction only.

**KING'S GUARD CHAMBER.** The walls are decorated above with trophies of weapons. 1-4, etc., *Rugendas*, Scenes from Marlborough's campaigns in the Netherlands; 6, 8, 9, etc., *Giordano*, Story of Cupid and Psyche; 10. *Canaletto*, Colosseum; 19. *Cornelius Ketel*, 'Queen Elizabeth's porter' (identified by Mr. Law as the 'Childe of Hale,' a giant of the reign of James I.).

**WILLIAM III.'S FIRST PRESENCE CHAMBER.** Opposite the entrance is the canopy of the royal throne. The portraits in

the upper row are those of ladies of the court of William and Mary, painted by *Sir Godfrey Kneller*. They are known as the 'Hampton Court Beauties,' to distinguish them from the 'Windsor Beauties' (p. 465), to which they are much inferior. Also: 29. *Kneller*, William III. landing at Margate in 1697, a large allegorical painting; 34. *Pordenone* (?), Man with a red girdle; *Unknown*, 38. William III. embarking in Holland, 52. Landing of William at Torbay; 41. *Schiavone*, Tobias and the angel; *Mytens*, 44. Marquis of Hamilton. 48. Portrait of himself; 59. *Gerard Honthorst*, Duke of Buckingham and his family; 60. *Gianpetrino* (?), St. Catherine; 61. *Bernardino Luini*, Woman with flowers; 64. *Marco da Oggionno*, Infant Christ and St. John (after Leonardo); 66. *Jacob de Bray*, Cleopatra dissolving a pearl in wine (portraits of the artist and his family).

SECOND PRESENCE CHAMBER. 71. *Bronzino*, Lady in a green dress; \*73. *Tintoretto*, Esther before Ahasuerus; 74. *Leandro Bassano*, Sculptor; 75. *After Titian*, Holy Family; 84. *After Van Dyck*, Equestrian portrait of Charles I.; 86. *School of Velazquez*, Elizabeth de Bourbon, wife of Philip IV. of Spain; 88. *Cariani*, Venus; 89. *Bonifazio dei Pitati*, Diana surprised by Actæon; 90. *Karel van Mander*, Christian IV. of Denmark; 94. *Bernardino Licinio da Pordenone*, Family group.

AUDIENCE CHAMBER. 108. *Titian*, Lucretia; 109. *Sebastiano Ricci*, Mary Magdalen anointing the feet of Christ; \*111. *Giorgione*, Shepherd with a pipe; 112. *Lorenzo Lotto*, Portrait; 114. *Tintoretto*, Portrait; \*116. *Palma Vecchio*, Madonna and Child with SS. John the Baptist and Catherine; 131. *Paris Bordone*, Madonna and Child with donors; 132. *Honthorst*, Elizabeth of Bohemia, daughter of James I.; 140. *Cariani*, Adoration of the Shepherds; 144. *Bonifazio II.*, Christ and the Woman of Samaria; *Savoldo*, 145. Warrior, 146. Madonna and Child with donors; 149. *Morto da Feltre* (?), Concert; 150. *Palma Vecchio*, Head of a Sibyl; 151. *Bonifazio dei Pitati*, Adoration of the Shepherds; \*152. *Lorenzo Lotto*, Andrea Odoni of Venice; \*153. *Titian*, Portrait.

KING'S DRAWING ROOM. 163. *Palma Giovane*, Expulsion of heresy; *Correggio*, 164. Holy Family with St. James (1515-17), 165. St. Catherine reading; 166. *Otto van Veen*, Isabella of Austria, Regent of the Netherlands; \*177. *Tintoretto*, Muses in Olympus; 179. *Schiavone*, Judgment of Midas; 189. *Parmigiano*, Portrait; \*198. *Dosso Dossi*, St. William taking off his armour.

WILLIAM III.'s BEDROOM, containing George II.'s bed and an old clock that goes for a year without winding. 201. *Feti*, David with the head of Goliath; 202. *Dosso Dossi*, Holy Family and St. Elizabeth; *Dosso Dossi*, 228. Man in armour with a woman, 239. Portrait. The ceiling (Sleep) is by *Verrio*.

KING'S DRESSING ROOM. Ceiling by *Verrio* (Mars in the lap of Venus). 246. *School of Memling*, Head of a man; 247. *Albrecht Dürer*, Portrait of a young man; 248. *Mabuse*, The three children of Christian II. of Denmark; 250. *Hans Eworts*, Allegorical portrait of Queen Elizabeth (1569); 251. *Melchior Feselen* (?), Battle of Pavia; 257. *Swabian School* (?), Old man and his wife; 264. *Joost van Cleef*, Francis I. of France; \*265. *Holbein*, John Reskemeer of Cornwall; 268. *Sir Antony More* (?), Portrait; \*269. *Joost van Cleef* (?), Henry VIII. (1536); 271. *Remée van Leemput* (after Holbein), Henry VII. and Elizabeth of York, Henry VIII. and Jane Seymour; 272. *Holbein*, 'Noli me tangere'; 275. *Hans Baldung Grien*, Portrait; 276. *Mabuse*, Eleanor of Austria, wife of Francis I.; 279. *Holbein* (?), Elizabeth, Lady Vaux; *Holbein*, 280. Frobenius (Erasmus's printer), 284. Erasmus; 286. *Maitre Ambroise* (?), Francis I. and Eleanor of Austria; \*287. *Jan van Eyck*, George van de Paele.

KING'S WRITING CLOSET. The mirror above the fireplace is so arranged as to reflect the whole of the approach from the preceding rooms. 303. *Van Dyck*, Margaret Lemon, the artist's mistress; 306. *Zuccherò*, Queen Elizabeth with a feather fan (1575); 313. *Jean Clouet*, Philip II. of Spain; 320. *Artemisia Gentileschi*, Portrait of herself; 322. *Jean Clouet*, Claude d'Urfé; 331. *French School*, Henry Howard, Earl of Surrey; 343. *Poelemborg*, Nymphs and satyrs dancing; 346. *M. Gheeraerts*, Lady Arabella Stuart (?).

QUEEN MARY'S CLOSET. 352. *Mytens*, Sir Jeffry Hudson, the dwarf (immortalized in Scott's 'Peveril of the Peak'); 353. *Cornelius Johnson* (*Janssen van Ceulen*), George Villiers, Duke of Buckingham; 355. *Unknown*, Face at a window; 375. *Henry Pot*, A startling introduction.

QUEEN'S GALLERY. The seven pieces of Brussels tapestry represent scenes from the story of Alexander the Great, after *Charles Lebrun*.

QUEEN'S BEDROOM. The bed, of Genoa velvet, belonged to Queen Anne. Ceiling by *Thornhill* (Aurora rising from the ocean). \*394. *Francesco Francia*, Baptism of Christ; 400. *Giulio Romano* (after Raphael), 'Madonna della Quercia'; 406, 410, etc., Mythological and historical paintings by *Giulio Romano*.

QUEEN'S DRAWING ROOM. The ceiling, painted by *Verrio*, represents Queen Anne as Justice. The wall-paintings, also by *Verrio*, were discovered in 1899, after having been concealed by canvas and wall paper for 164 years; they represent Cupid in a sea-car, Queen Anne dispensing Justice, and Prince George of Denmark. The bed, of beautifully embroidered lilac satin, in the Louis XVI. style, once belonged to Charlotte, wife of George III. The windows command a splendid view of the converging walks and avenues of the garden. The vista of the left avenue is closed by

Kingston church, that of the right by the Surbiton water-works.

QUEEN'S AUDIENCE CHAMBER. 433. *J. Pantoja de la Cruz*, Philip III. of Spain; 434. *Rembrandt*, Head of an old rabbi; 441. *Van Somer*, Anne of Denmark, wife of James I.; 444. *S. Ruysdael*, River-scene in Holland; \*460. *Mabuse*, Adam and Eve; 475. *Gheeraerds*, James I., with Whitehall in the background.

PUBLIC DINING ROOM. Decoration by *Wm. Kent* (c. 1732). 502, 505, 511, 514. *Jan Breughel* and *Rottenhammer*, The Elements; 507. *P. Breughel*, Sacking a village; 508. *Pieter Aartsen*, Friars in a nunnery; 524. *Mierevelt*, Knight of the Garter; 528. *M. Heemskerck*, Death and Last Judgment; 531. *Van Dyck*, Cupid and Psyche; 532. *Zuccherro*, Calumny; 535. *Schoreel*, Holy Family with SS. Michael and Andrew; 536. *Poelemborg*, Children of the King and Queen of Bohemia; 543. *Steenwyck*, St. Peter in prison; 554. *Honthorst*, Singing by candle-light; 559. *Hieronymus Bosch*, Hell.

The PRINCE OF WALES'S PRESENCE CHAMBER, DRAWING ROOM, and BEDROOM, three small rooms to the N. of the Public Dining Room, once occupied by Frederick, son of George II., are at present closed to the public.

From the far end of the Public Dining Room we pass through a small ante-room into the QUEEN'S PRESENCE CHAMBER. 566. *M. Van Oosterwyck*, Flowers; 576. *School of Holbein*, Henry VIII. with his family and two court jesters; 568. Meeting of Henry VIII. and Maximilian I. (1513), 582. Meeting of Henry VIII. and Francis I. at the Field of the Cloth of Gold (1520), 590. Embarkation of Henry VIII. at Dover (1520), three curious contemporary paintings.

We return to the ante-room and pass to the right through a series of small rooms facing the courtyard the pictures in which are of little importance and badly lighted. The first room was once the queen's private chapel; the second still contains the queen's marble bath; in the third is Queen Mary II.'s bed.

We next enter the KING'S GALLERY, a beautiful apartment specially designed by Wren for the famous Raphael Cartoons, now at South Kensington (see p. 407). It contains seven Brussels tapestries copied from the cartoons.

In the PORTRAIT OR COMMUNICATION GALLERY are hung the portraits, by *Sir Peter Lely*, of ladies of Charles II.'s court, known as the 'Windsor Beauties' because they formerly hung in the queen's bed-room at Windsor Castle. Perhaps the finest are the Duchess of Richmond (No. 913; the model for the Britannia of the coinage), the \*Countess de Grammont (No. 929), and Princess Mary as Diana (No. 927). Among the other portraits here are 904. *Mierevelt*, Prince Rupert; 905. *Robert Walker*, Portrait of himself; 916. *W. Dobson*, Portrait of a man; 937. *F. Pourbus*, Henri IV. of France.

At the end of the gallery, on the left, are three small rooms, the farthest of which is **CARDINAL WOLSEY'S CLOSET**, a beautiful Tudor room with a rich ceiling, old oak linen-scroll panelling, and a frieze of panel-paintings representing scenes from the Passion.

We now cross the upper landing of the **QUEEN'S STAIRCASE**, passing the entrance (r.) of the **Queen's Guard Chamber** (closed at present), and enter the **HAUNTED GALLERY**, where the ghost of Queen Catherine Howard is said to walk. The gallery is hung with portraits, Flemish tapestry, and antlers. Off it opens the upper part of the **CHAPEL** (services, see below), which may be viewed (except on Sat. and Sun.) from *Henry VIII's Holiday Closet*, or oratory, and *Queen Anne's Pew*. The Tudor roof and the woodwork by Wren should be noted.

We descend the **Queen's Staircase** (fine iron balustrade ascribed to *Tijou*). The **Fountain Court** (see below) lies to the left, but the official programme expects visitors to turn to the right and to return to Anne Boleyn's Gateway (p. 462) in order to inspect the **GREAT HALL** (105 by 40 ft., and 60 ft. high), built by Henry VIII. in 1530-35. The stained glass in this hall, with the arms of Henry VIII. and his wives, is modern (by Willement, 1840-46). The single hammer-beam \*Roof, in the Perpendicular style, with elaborate pendants, is unrivalled in its richness of decoration. Note the delicate fan-vaulting in the roof of the S. bay-window. On the walls hang eight pieces of \*Tapestry (probably from the designs of Bernard van Orley), illustrating the story of Abraham: 1001 (on the left), *Departure of Abraham*; 1002. *Birth and Circumcision of Isaac*, *Expulsion of Hagar*; 1003. *Oath and departure of Eliezer*; 1004. *Return of Sarah*; 1005. *God promises Abraham a son*; 1006. *Purchase of the field of Ephron*; 1007. *Parting of Abraham and Lot*; 1008. *Sacrifice of Isaac*. — At the end of the hall is **Henry VIII's Great Watching Chamber**, or guard-room, which has a flat late-Tudor ceiling and is adorned with old Flemish tapestries: 1030. Unknown historical subject; 1031-1033. 'Story of the Triumphs'; 1034-1036. 'Story of the seven deadly sins.' — Adjacent is the *Horn Room*, whence a staircase descends to the kitchens. We next retrace our steps past the foot of the **Queen's Staircase** (see above) and enter the cloistered *Fountain Court*, designed by Wren. In the W. cloister is the door of the rooms occupied by Wren, with his monogram over it. The W. cloister is prolonged to the N. by a corridor in which is the entrance to the *Chapel* (see above), open for service on Sun. (11 a.m. and 3.30 p.m.). The windows opposite look out on the 'Round Kitchen Court.' A short passage to the right leads to the 'Chapel Court,' in the rooms on the N. side of which Edward VI. was nursed by Mrs. Penn. From the **Fountain Court** we enter the gardens by a doorway in the centre of the E. cloister.

The \*Gardens are laid out in a formal style resembling Versailles, with a Broad Walk skirting the E. front of the palace, ornamental basins, straight paths, old yew-trees, and brilliant flower-beds. The E. and S. fronts of the palace, which face the gardens and were built by Wren in 1689-1718, are the finest example of the Louis XIV. style in England. In the pediment in the centre of the E. front is a sculptured group (Triumph of Hercules over Envy) by Gabriel Cibber. Running at right angles to the E. front is the *Long Water*,  $\frac{3}{4}$  m. in length, constructed by Charles II. On either side of it stretches the *Home Park* or *Hampton Court Park* (600 acres), open to the public and containing fine old trees. — The *Privy Garden* extends on the S. side of the palace. At its S. end, near the river, are twelve fine wrought-iron screens, probably made by Huntingdon Shaw from the designs of Jean Tijou. On the W. side is 'Queen Mary's Bower,' a pleached walk, 100 yds. long, planted by Charles I. Farther on is the *Pond Garden*, a Tudor sunk-garden laid out by Henry VIII., S. of which, by the river, rises the *Banqueting House*. Beyond the Pond Garden is the *Great Vine* (adm. 1d.), the most famous, though neither the oldest nor the largest vine in England. It was planted in 1768 by 'Capability' Brown as a slip from the vine at Valentines, near Ilford (p. 484). Its girth at the ground is 6 ft., and the main branch is 114 ft. long; an annual crop of about 500 bunches of the finest Black Hamburgh grapes is produced.

To the right from the vine-house is the ORANGERY (adm. 2d.), which now contains the famous series of paintings by *Andrea Mantegna*, representing the \*\*Triumph of Julius Cæsar. These nine paintings in tempera on twilled linen, each 9 ft. square, though partly defaced and retouched, are Mantegna's chef-d'œuvre and the finest work in the whole gallery. They were executed in 1485-92 for Duke Francesco Gonzaga of Mantua, as a frieze in the palace of St. Sebastian, and were bought by Charles I. in 1628, with a collection of marbles, for £10,500. After the death of Charles I. they were rescued by Cromwell from the sale of the king's pictures. This magnificent procession deserves a worthier setting and better lighting.

We return to the Broad Walk, adjoining which, to the N. of the palace, is the old *Tennis Court*, originally built by Henry VIII. in 1529 and still used by the Royal Tennis Court Club, the oldest in England. At the N. end of the Broad Walk is the *Flower-Pot Gate*, with putti bearing baskets of flowers on the pillars. To the W. lies the *Wilderness*, laid out by William III., with the celebrated *Maze* (adm. 1d.), the key to which is to turn to the right on the first and second occasions that we have a choice, and thereafter to the left. We leave the gardens by the *Lion Gate*, which is ascribed to Tijou.

On the opposite side of the Kingston road (tramway, see p. 460) is the entrance to **Bushy Park**, which also belongs to the Crown. This beautiful park, 1100 acres in area, is noted for its fine old trees and tame deer. Near the Hampton Court gate is an ornamental basin, containing carp and goldfish; in the centre rises the *Diana Fountain*, with a bronze figure of the goddess, originally set up by Charles II. in the Privy Garden. The chief glory of the park is the triple avenue (over a mile long) of horse-chestnuts and lime-trees, leading thence to Teddington, and originally planted by William III. as an approach to Hampton Court Palace from the N. This avenue makes a beautiful picture

in late spring, when the chestnuts are in bloom, and on 'Chestnut Sunday' (usually announced beforehand in the newspapers) attracts crowds of visitors. — *Teddington Station* (p. 459) lies about 1 m. from the N. end of the avenue (comp. the map); thence to Richmond, see p. 474.

At the Teddington end of the avenue is *Bushy House*, an old mansion, which, with various new buildings, contains the *National Physical Laboratory*, founded in 1899. This institution, with departments for physics, engineering (including aeronautics), and metallurgy, verifies instruments, tests materials, and carries on research into points of technical and industrial importance. The large tank for experiments in ship design and methods of propulsion is an interesting feature.

### 53. RICHMOND AND KEW.

**RAILWAYS TO RICHMOND.** **A.** From *Waterloo* (L. & S.W.R.; p. 5), electric trains about every 10 min. (9½ m. in 22 min.; 1/9, 10¼d., return 2/7½, 1/9). Description of route, see below. — **B.** From *Broad Street* (N.L.R.; Appx., p. 16), electric trains every ½ hr., viâ Hampstead Heath, Willesden Junction, and Kew Gardens (16½ m. in ¾ hr.; 1/11, 1/0¼, return 2/11, 2/1). — **C.** From *Mansion House* (District Railway; Appx., p. 13) about every ½ hr., viâ Earl's Court (Appx., p. 11), Hammersmith, *Ravenscourt Park*, *Turnham Green*, *Gunnersbury*, and Kew Gardens (11½ m. in 40-50 min.; 1/11, 1/0¼, return 2/11, 2/0¼).

**RAILWAYS TO KEW.** **A.** From *Waterloo*, electric trains half-hourly to Kew Bridge, viâ Barnes (see below). — **B.** From *Broad Street* to Kew Gardens, see above; trains also from Broad St. to Kew Bridge (Appx., p. 16). — **C.** From *Mansion House* to Kew Gardens, see above.

STEAMBOAT to Kew and Richmond, see Rte. 51.

OMNIBUSES to Richmond (Nos. 27, 33, 37, 73, 105) and to Kew (Nos. 27, 105), see the Appendix.

#### BY RAILWAY FROM WATERLOO TO RICHMOND.

From *Waterloo Station* to (4 m.) *Clapham Junction*, where we diverge to the right from the main line, see p. 458. — 4¼ m. *Wandsworth Town* (p. 322). A branch-line diverges here on the left to join the District Railway to Wimbledon (p. 458).

6 m. **Putney** (*Star and Garter*, *Ranelagh*, by the bridge; *Railway Hotel*, by the station), the terminus of many omnibus routes (comp. Appx., p. 2), is connected with Fulham (p. 433) by a fine stone bridge built by Bazalgette in 1886. The *Parish Church* (Pl. G 12), on the S. side of the bridge, was rebuilt in 1836, except for the 14th cent. tower, which is adorned with a sundial. On the N. side of the chancel is a beautiful late-Perp. chantry, built by Bishop West in 1533, with an elaborate fan-vaulted roof and an old brass. Verger at 23 Stratford Grove, Lacy Road (gratuity; guide 3d.). Thomas Cromwell, Wolsey's successor, was the son of a Putney blacksmith; and Gibbon, the historian, was born at Putney in 1737. Algernon Swinburne (1837-1909), the poet, died at 'The Pines,' No. 11 Putney Hill (see below), where he had resided for many years with Theodore Watts-Dunton (d. 1914).

Putney Hill (omnibus No. 70 to Wimbledon and Merton Park) ascends to the S. to \**Putney Heath*, a large open space immediately adjoining Wimbledon Common (p. 458) and formerly the resort of highwaymen



and duellists. William Pitt and George Tierney fought here in 1798. Lord Castlereagh and George Canning in 1809. At Bowling Green House, to the right of the Portsmouth Road, Wm. Pitt died in 1806. To the W. of Putney Heath lies the old-world village of *Roehampton* (King's Head; omnibus No. 85 from Putney Bridge), abounding in large country-houses. In Roehampton Lane, not far from the entrance to Richmond Park (p. 472), is *Queen Mary's Convalescent Auxiliary Hospital* for maimed soldiers, where they are provided with artificial limbs and trained in useful trades.

7 m. **Barnes** is the junction for Kew Bridge (p. 475), Brentford (p. 460), Isleworth (p. 460), etc. The railway station lies in the middle of *Barnes Common* (120 acres); to the S.W. is the *Roehampton Club* (p. 41), while to the N.E., in Barn Elms Park, is the *Ranelagh Club* (p. 41).

The former mansion of *Barn Elms* was once occupied by Sir Francis Walsingham, who entertained Queen Elizabeth here on several occasions (1585-89); later it was the residence of Abraham Cowley, the poet (1663-65). Another house in the park was occupied by Jacob Tonson the publisher (d. 1736), who built a room for the meetings of the Kit-Cat Club (p. 437) and hung it with portraits of the members painted by Kneller.

Barnes parish church, to the N. of the common, has a tall red-brick tower and a restored E.E. chancel. Edward Rose (d. 1653), buried outside the S. wall, left a bequest to provide a constant succession of rose-trees to grow on his grave.

8½ m. **Mortlake**, an ancient manor, belonged to the archbishops of Canterbury till the reign of Henry VIII. The parish church, near the river, with an ivy-clad tower, contains a monument, in the N. aisle, to Henry Addington, prime minister (d. 1814), and another, in the vestry, to Sir Philip Francis, the reputed author of the 'Letters of Junius' (d. 1818). In the S. aisle is a painting by Seghers ('The Entombment'). Dr. Dee, the astrologer (d. 1608), who was often consulted by Queen Elizabeth, and John Partridge, another famous astrologer (d. 1715), are buried in the churchyard. Opposite the church, at the end of a passage leading to the river, on the right, is a tablet commemorating the famous Mortlake tapestry-works, established about 1619, which expired from want of patronage after the death of Charles I. To the S. of Mortlake lies *East Sheen*, with an entrance to Richmond Park (p. 460), ¾ m. from the station — 9¾ m. *Richmond*.

## Richmond.

**HOTELS.** *Roebuck*, on the terrace; *Castle*, *King's Head*, near the bridge; *Greyhound*, George St.; *Pigeons*, Petersham Road. — **RESIDENTIAL HOTELS.** *Mansion*, *Richmond Hill Hotel* (late Queen's), *Metcalf's Hydro*, all by the terrace. — **NUMEROUS RESTAURANTS AND TEA GARDENS.** 'Maids of Honour,' a sweet cheese-cake said to have been introduced by Queen Caroline's ladies, are obtained at *Billett's*, 3 Hill St., and other confectioners.

OMNIBUSES and TRAMWAYS, see Appx. — STEAMBOATS, see Rte. 51.

*Richmond* (pop. 35,651), long a favourite residential town, and still containing many fine old mansions, is beautifully

situated on the right bank of the Thames, on the slope of a hill at the top of which lies Richmond Park.

Richmond's ancient name of *Sheen* (perhaps from A.S. 'schene,' shining) is preserved in the adjoining Sheen Common and East Sheen. Since 1320 the manor has belonged to the Crown; and the old manor-house, where Edward I. received the Scottish Commissioners in 1305, after the execution of Wallace, was converted into a palace by Edward III., who died there in 1377. Sheen Palace was destroyed by fire in 1499, but it was rebuilt on a grand scale by Henry VII., who died there in 1509 after changing the name of the manor to Richmond, in honour of his own title of Earl of Richmond, which he derived from Richmond in Yorkshire. Wolsey occupied the palace for a time, after he had given up Hampton Court to Henry VIII. (p. 461). Queen Elizabeth, who had been imprisoned here during Mary's reign, died at Richmond in 1603. After 1649, when the palace was sold, it gradually fell into decay, and most of it was pulled down. Queen Henrietta Maria, after the Restoration, and George II., when Prince of Wales, occupied what was left, but soon even this part was almost wholly demolished (see below).

From the station the Quadrant leads to the S.W. *Sheen Road*, which soon comes in on the left (from Mortlake and Putney), contains several 18th cent. mansions. *George Street* leads straight on towards the river, but we follow *Duke Street* to the right to RICHMOND GREEN, which is bordered by some fine old houses. Turning to the left, we pass Old Palace Terrace, at the S. corner of the Green, and other houses in the Queen Anne style. The Maids of Honor Row, farther on, was built for the ladies-in-waiting to Caroline of Anspach, wife of George II. (see above); here also Sir Richard Burton (1821-90), the traveller, lived as a boy. Adjacent are the sole relics of *Richmond Palace*: the red-brick gateway with the battered arms of Henry VII., and a part of the adjoining Wardrobe Court. Within the gateway is a picturesque courtyard. Garrick House, in the W. corner of the Green, occupies the site of the theatre of which Edmund Kean was lessee in 1831-33. — From the opposite corner of the Green a street called Parkshot leads to the N.E.; at No. 8, now replaced by the offices of the Board of Guardians, George Eliot wrote 'Scenes of Clerical Life' and 'Adam Bede' (1855-59). — From the end of Parkshot a private road leads to the left into the *Old Deer Park* (no adm.), now used by the Mid-Surrey Golf Club and the Richmond Cricket, Rugby Football, and Hockey Clubs. *Kew Observatory*, in the middle of the park, was erected by Sir Wm. Chambers in 1768; it is now the central observatory for meteorology and for terrestrial magnetism and physics (adm. on previous application to the superintendent).

Near the observatory once stood the important Carthusian priory of West Sheen, founded by Henry V. A short distance to the N.E. lay *Richmond Lodge*, the favourite abode of George II. and Queen Caroline, pulled down in 1772. Its grounds, now forming part of Kew Gardens (p. 475), were the scene of the meeting between Jeanie Deans and Queen Caroline as described in Scott's 'Heart of Midlothian.'

In Kew Foot Road, the continuation of Parkshot, the poet Thomson lived and died (1736-48); the site of his house, Rosedale Cottage, is now occupied by the Royal Hospital.

We return to George St. (p. 470), whence Church Court leads to the parish church of *St. Mary Magdalen* (open 11-5), which retains several old monuments. On the right as we enter is a bas-relief portrait of Edmund Kean (d. 1833; p. 470); on the left are memorial tablets to Miss Braddon (Mrs. Maxwell), the novelist (1837-1915), and James Thomson, author of the 'Seasons' (d. 1748; p. 470).

From the end of George St. Hill St. runs to the left. On the right, beyond the *Town Hall*, built in 1893, is *Richmond Bridge* (view), a picturesque structure of 1774-77. Ormond Road, to the left, contains some Queen Anne houses.

A little farther on Petersham Road diverges to the right for Kingston (p. 459). We keep straight on up Richmond Hill to the **Terrace Gardens**, which command a charming and famous \*View of the Thames valley, described in Thomson's 'Seasons' and Scott's 'Heart of Midlothian.' In fine weather Windsor Castle is seen in the distance. The gardens, purchased for the public in 1886, once formed part of the estate attached to *Buccleuch House*, below, on the Petersham Road. At *Downe House*, opposite the terrace, Sheridan lived. *Wick House* (much altered), at the end of the terrace, was built for Sir Joshua Reynolds. — **Doughty House**, the residence of Sir Herbert Cook, nearly opposite Wick House, contains a fine collection of paintings by the Old Masters and other works of art, to which admission is usually granted on week-days to those making previous application in writing.

**DRAWING ROOM.** *Gainsborough*, The fallen tree; *R. Wilson*, Classical landscape. — In the **DINING ROOM** are Dutch pictures of still-life and landscapes by *Pieter de Ring*, *Van Beyeren*, *Weenix*, and others; on the **STAIRCASE** and in the **INNER HALL** are works of the English School, by or attributed to *Reynolds*, *Hogarth*, *Romney*, and *Wm. Owen*.

**FIRST GALLERY.** 5. *Claude*, Flight into Egypt; 9. *N. Poussin*, Floral offering to Hymen (from the Borghese Palace in Rome); 13. *Watteau*, Two figures by candle-light; \*14. *F. Clouet*, Diane de Poitiers seated in a bath of milk; \*17. *N. Poussin*, Plague at Athens; 27. *R. Wilson*, Rome from the Villa Madama; 28. *Gainsborough*, Young lady in a landscape (a very early work); 31. *Hogarth*, A lady (erroneously called Sarah Malcolm, the murderess); \*33. *Turner*, Windmill and lock (painted in 1806 and based on a study of Rembrandt's 'Mill,' formerly at Bowood and now in the Widener Collection in the United States). 48. *Dürer*, Procession to Calvary; the Latin inscription states that this picture was painted in 1527 as an experiment in ashen-grey colour. 46. *Dürer*, 'Madonna of the Iris' (signed and dated 1508); 56. *Goossens van der Weyden*, Life of St. Catherine (triptych).

**SMOKING ROOM.** \*8 (on an easel), *Civetta*, Nativity (signed with the artist's sign-manual, a 'civetta' or owl); on the other side, Selection of St. Joseph from among the suitors. \*5. *Ceccharelli*, Madonna (1347); 6. *Ercole Roberti*, Medea and her children; \*10. *Zoppo*, Madonna; \*16. *Fra Filippo Lippi*, Adoration of the Magi (a large tondo of his early period); 11. *C. Tura*, Annunciation; 20, 29. *Signorelli*, Studies of the nude for a polyptych of 'St. Christopher,' painted in 1498; 23. *Cima* (or *Lotto*), Head of Christ; 28. *Allegretto Nuzi*, Group of saints; \*30. *Fra Filippo Lippi*, SS. Joseph and Michael.

**LOBBY.** \*178. *Hubert van Eyck*, The Three Marys at the Sepulchre, an unsigned panel of high importance (frame modern).

**LONG GALLERY.** Among the later Italian works, on the left wall: 5. *Lanini*, Altarpiece; 14. *Titian*, Laura de' Dianti; 37. *Domenichino*,

Landscape with figures. — On the right wall, as we return, are seven bays and an annexe, with late Flemish and Dutch paintings. 1st Bay: *Van Dyck* (or *Rubens* ?), 41. The brazen serpent; \*47. *Van Dyck*, Betrayal of Christ. 2nd Bay: Paintings by *W. van de Velde* and *A. van der Neer*. 3rd Bay: 79. *Brekelenkam*, Selling Fish; 91. *Berckheyden*, Dutch house and grounds. Annexe: 105. *A. Cuyyp*, Grey horses; 111. *F. Bol*, Old man. 4th Bay: Works by *J. van Ruysdael* and *A. van Ostade*. 5th Bay: 125. *Metsu*, Lady at a spinet; 128. *F. Hals*, Man with the rumble; 134. *P. de Hooch*, Ladies and cavaliers. 6th Bay: 146. *A. Bloemart*, Farmyard with the Return of the Prodigal Son. 7th Bay: *Rubens*, 162. Two octagonal sketches for the ceiling of the Jesuits' church at Antwerp. \*165. Portrait of Philip, the artist's brother.

MUSEUM, at the foot of the stairs and below the Octagon and Organ Room, *Ercole Grandi*, Annunciation; attributed to *Piero della Francesca* (or *Lorentino d'Arezzo*), Presentation in the Temple; etc.

OCTAGON. On the left: 244. *Fra Bartolommeo*, Madonna; 249. *Pintoricchio*, Madonna, and other paintings of the Italian Renaissance. — On the right: 263. *Moretto*, Pietà; 264. *Cima*, Madonna; 267. *Sodoma*, St. George and the Dragon; 268. *Raphael*, St. Jerome punishing the heretic Sabinianus; 274. *Signorelli*, Portrait of Niccolò Vitelli; 275. *P. Bordone*, Perseus armed by Minerva and Mercury.

ORGAN ROOM. On the right: \*29. *Velazquez*, Portrait of Calabacillas; *Gallegos*, 28. SS. Thomas and Mark, 19. Large retablo, 17. SS. Andrew and Peter; \*27. *Pacheco*, Portrait of a Knight of Santiago (a rare signed and dated picture by the master of Velazquez). \*24. *Velazquez*, Old woman frying eggs (an important work of the artist's early or 'bodegone' period). This woman appears again in the 'House of Martha' in the National Gallery (No. 1375). — On the left: *Gallegos*, SS. Bartholomew and John; 9. *Velazquez* (?), Spanish beggar; 3. *J. B. del Mazo*, The widowed Queen Maria Theresa.

GARDEN GALLERY. \*241. *Titian*, 'La Schiavona' (from the Crespi Collection at Milan), signed and claimed by some to have been begun by Giorgione; 221. *El Greco*, Expulsion of the money-changers; *Rembrandt*, 193. The artist's sister (1632), \*\*195. Titus, the artist's son (from the collection of Lord Spencer, 1915), 192. Alette Adriensz (1639), 194. Tobit and Sara (1649). *Rubens*, 181. Rome triumphant, 182. Bear-hunt (two fine sketches).

At the top of Richmond Hill, on the right, on the site of the famous Star and Garter Hotel, is the *Star and Garter Home* for totally disabled soldiers and sailors. The site was purchased and presented by the members of the Auctioneers' Institute, and the new building, designed gratuitously by Mr. Gilbert Scott, is being erected and equipped at the cost of the women of England. When completed, it will have room for 120 disabled men.

The Star and Garter Hotel, originally a small inn built in 1738, rose into fame under the management of Joseph Ellis and became a fashionable resort of London society, who used to drive out from town for luncheon or dinner (comp. Thackeray's 'Vanity Fair,' etc.). The introduction of motors, however, was fatal to its prosperity, and it stood empty for some years before it was pulled down in 1915.

Opposite the Star and Garter lies the *Richmond Gate* entrance to \***Richmond Park**. First enclosed by Charles I. in 1637 as a hunting-ground, the park is now 2250 acres in area and nearly 9 m. in circumference. There are other carriage-entrances at East Sheen, Roehampton, Robin Hood, Kingston, and Ham, besides entrances for pedestrians at Sheen Common, Putney Heath, and Coombe. The park, an undulating plain with low hills, is well wooded, with

enclosed thickets (no adm.) and venerable groves and avenues of oaks, chestnuts, and birches. The dense clumps of rhododendrons present a charming sight in early summer. The park is stocked with about 1600 fallow deer and 50 red deer; the latter should not be approached in October. — From Richmond Gate the road to the left leads straight to (1½ m.) Roehampton Gate (p. 469). Most of the side-paths on the left lead to (1½ m.) Sheen Gate (p. 469), near which, to the E., lies *Sheen Lodge*, lent by Queen Victoria in 1852 to Sir Richard Owen, the comparative anatomist. — The first path to the right of the Roehampton road skirts Sidmouth Wood (heronry), which commands a beautiful view extending to the towers of Westminster and the Crystal Palace. The path then passes between the *Pen Ponds*, two beautiful sheets of water constructed under George II. and well stocked with fish and waterfowl. Close by are the enclosures for the deer. We may go on to Robin Hood Gate, 2¾ m. from Richmond Gate, and thence cross Wimbledon Common to Wimbledon (p. 458; another 2½ m.). — The second track to the right of the Roehampton road is the *Queen's Ride*, 1 m. in length, leading to *White Lodge*, long a royal residence, built by George II. Edward, Prince of Wales, was born here in 1894. — The road to the right from Richmond Gate leads to Ham Gate and Kingston Gate, 1½ and 2½ m. respectively. On the right (½ m.) lies *Pembroke Lodge*, occupied by the Countess of Pembroke (d. 1832) and by Lord John Russell (d. 1878). Just inside the gates is a memorial to the poet Thomson (p. 470). Farther on is a mound whence Henry VIII. is said to have watched for the rocket on Tower Hill announcing the execution of Anne Boleyn. Beyond Ham Gate, to the left of the road, is the picturesque *Thatched House Lodge*.

From Richmond through the park to *Roehampton* or *Wimbledon*, see above.

From Richmond to *Kingston* (p. 459). (a) Walk through the park (3½ m.), see above. — (b) On foot or by omnibus (No. 105) viâ Petersham (see below). — (c) Tramway viâ Teddington, see below. — (d) L. & S.W.R. in 20 min. (trains every 10 min.).

## FROM RICHMOND TO HAMPTON COURT.

(a) By STEAMER (see Rte. 51) in 1 hr. 20 min.

(b) By RAILWAY (electric trains every 10 min.) viâ *St. Margaret's* (p. 457), *Twickenham* (p. 474), and *Strawberry Hill* (p. 474) to *Teddington* (p. 474); thence on foot across Bushy Park as below (1½ m.).

(c) By TRAMWAY from the farther end of Richmond Bridge, viâ *Twickenham* (p. 474), changing at *Twickenham Junction* for the Hampton Court car (p. 460; uninteresting route; total fare 5½ d.).

(d) MOTORISTS follow the Petersham Road through *Petersham* (see below) and *Ham* to *Kingston* (p. 459), where they cross the river and turn to the left.

(e) PEDESTRIANS have a choice of two pleasant and interesting routes.

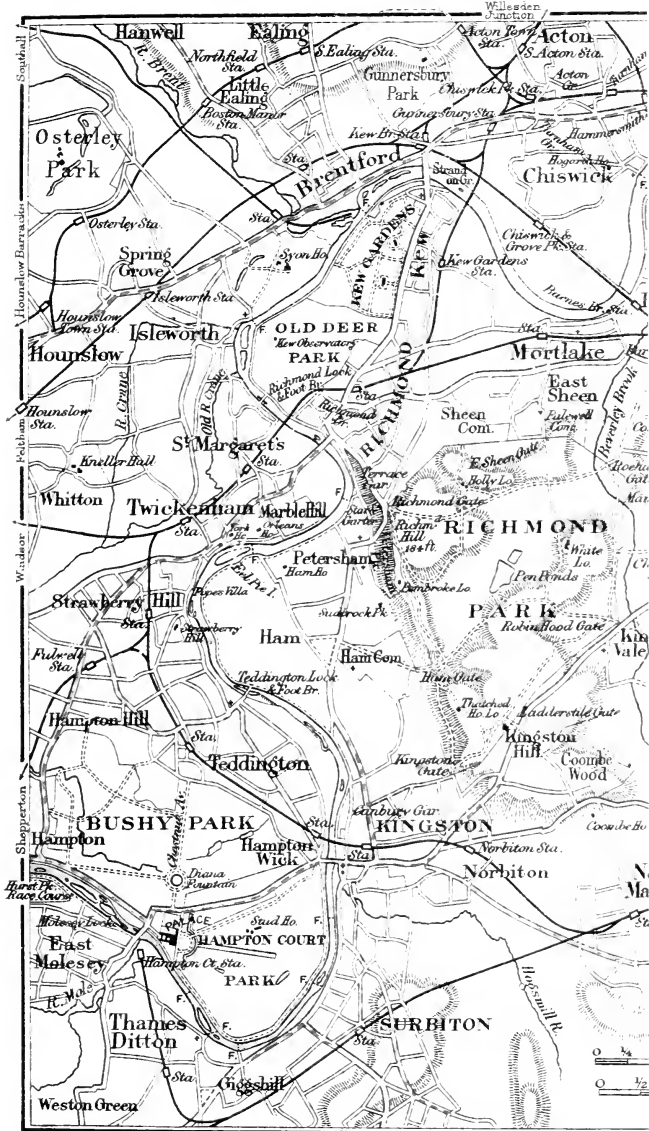
**I. VIÂ PETERSHAM AND TEDDINGTON.** We follow the Petersham Road from Richmond Bridge (p. 471) as far as (1 m.) **Petersham** (*Dysart Arms*; motor-omnibus No. 105), a charming old-world village

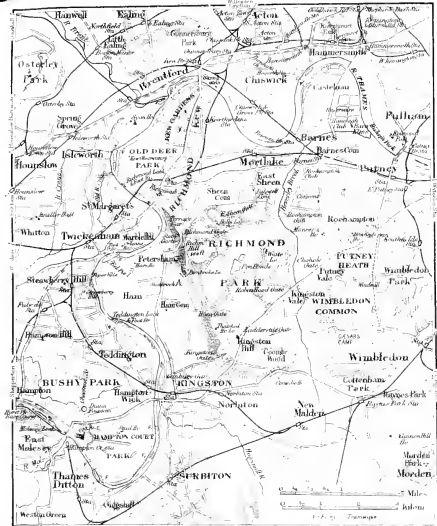
adjoining Richmond Park. The quaint red-brick parish church of St. Peter dates for the most part from 1790; Capt. Vancouver (d. 1798) is buried in the pretty churchyard. Sudbrook Lane, farther on, leads to the left, past the handsome new memorial church of All Saints, to *Sudbrook Park*, once occupied by the Duke of Argyll (d. 1743; comp. Scott's 'Heart of Midlothian') and now by the Richmond Golf Club. The Reform Bill of 1832 was drafted here during the tenancy of Lord Durham. We return along Sudbrook Lane and follow River Lane straight ahead, taking a footpath on the left which leads us past the river-front of *Ham House* ( $\frac{1}{2}$  m. from Petersham), the beautiful seat of the Earl of Dysart, built in 1610. The Cabal ministry used to meet here during the occupation of the Duke of Lauderdale. The house contains a fine art-collection (not shown). Hence we may cross the river by ferry to *Twickenham* (see below). Or we may follow the river-bank as far as ( $1\frac{1}{2}$  m.) *Teddington Lock* (p. 457), where we cross the river, and proceed straight on past the old church (see below), turning immediately to the left after crossing the railway and following Park Road to ( $1\frac{1}{2}$  m.) the entrance to Bushy Park (p. 467). Thence it is a pleasant walk of 1 m. across the park to the Lion Gate of Hampton Court Palace (p. 461).

**II. VIA TWICKENHAM AND TEDDINGTON.** We cross Richmond Bridge and turn to the left, following the footpath along the river-bank as far as *Marble Hill*, in a park of 66 acres which was purchased for the public in 1903 to preserve the view from Richmond Hill (p. 471) from being spoilt by buildings. The house was built by George II. for the Countess of Suffolk and occupied later by Mrs. Fitzherbert. [At the end of Sandycumbe Road (which lies on the other side of Richmond Road, to the N. of the park), on the right, is *Sandycumbe Lodge*, built by Turner, the artist, in 1813 and occupied by him for twelve years.] Keeping close to the river, we follow the road called *Riverside*, leaving on our right *Orleans House*, which was occupied in 1800-7 and in 1814-17 by the exiled Louis Philippe of France, and again in 1852-71 by his son the Duc d'Aumale. We soon arrive at the old village of *Twickenham*,  $1\frac{1}{2}$  m. from Richmond, and at the parish church, where the poet Alexander Pope is buried (d. 1744). In the N. gallery is a monument to him erected by Bp. Warburton; that erected by Pope to his parents "et sibi" is now hidden by the organ. On the outer E. wall is a tablet set up by Pope to his old nurse; another commemorates Kitty Clive, the actress (d. 1785). A little to the E. of the church lies *York House*, where Queen Anne was born in 1664; it was bought for the Comte de Paris in 1864 and was later occupied by the Duc d'Orléans until 1900. We continue near the river by the road called *Cross Deep* to ( $\frac{1}{2}$  m.) a fantastic building with a tower, which replaces (and preserves the name of) *Pope's Villa* (tablet), where the poet lived from 1717 till his death in 1744 and laid out his famous grotto and gardens. About  $\frac{1}{2}$  m. farther on, in Waldegrave Road, is *Strawberry Hill*, Horace Walpole's famous villa, which he built in 1747 in a fantastic stucco-Gothic style and occupied till his death in 1797. Later it was occupied by the late Countess of Waldegrave, who recovered a part of Walpole's collection of curios. Lord Michelham is the present occupier. Strawberry Vale continues near the river to ( $\frac{1}{2}$  m.) *Teddington (Anglers' Hotel)*, where good fishing is obtainable. The picturesque old ivy-clad parish church, 200 yds. from the lock (p. 457), contains memorials to Peg Woffington, the actress (d. 1760), and John Walter, the founder of 'The Times' (d. 1812). Opposite is a very large new church (unfinished). Thence to Hampton Court as in Route I.

#### FROM RICHMOND TO KEW.

Kew lies to the N. of Richmond. The Lion Gate, or S. entrance to Kew Gardens, is  $\frac{3}{4}$  m. from Richmond station. For the purpose, however, of following the route given in the guide, it is best to take the omnibus (No. 27 or 105;  $1\frac{1}{2}$  d.) to Kew Green, for the main entrance.











**Kew.** APPROACHES from London, see p. 468.

RAILWAY STATIONS. *Kew Bridge* (N.L.R. ; L. & S.W.R.) is the nearest station to the main entrance of the gardens ; this also is the nearest point on the tramway (p. 460). — From *Kew Gardens* (N.L.R. ; Dist. R.) Lichfield Road leads to the ( $\frac{1}{4}$  m.) Victoria Gate.

NUMEROUS RESTAURANTS and TEA GARDENS on Kew Green.

*Kew* is a pleasant village, famous for its botanical gardens and for its associations with the Hanoverian dynasty. — *King Edward VII. Bridge*, a handsome stone structure opened in 1903, crosses the river to the picturesque *Kew Green*, bordered with 18th cent. houses. *St. Ann's Church*, built in 1714, contains memorials of several royal personages and a tablet to Sir Joseph Hooker (1817–1911 ; see below). The organ is said to have belonged to Handel. In the churchyard are buried the artists Gainsborough (d. 1788) and Jeremiah Meyer (d. 1789), by the S. wall, and Johann Zoffany (d. 1810), at the E. end. — Sir Peter Lely had a house on the N. side of the Green, adjoining the Herbarium (p. 476).

On the Middlesex bank, below Kew Bridge, is *Strand-on-the-Green*, a picturesque and almost unspoiled riverside street, " the early 18th cent. in its homeliest and pleasantest dress " (Lloyd Sanders). *Zoffany House* here was the residence of Zoffany the painter (see above).

The main entrance to \***Kew Gardens**, officially known as the *Royal Botanic Gardens*, is at the W. end of Kew Green. The other entrances are Cumberland Gate, Victoria Gate (from Kew Gardens Station), and Lion Gate (nearest Richmond), all in Kew Road, and Brentford Ferry Gate and Isleworth Ferry Gate, on the tow-path. The gardens are open daily from 10 a.m. in summer and from 12 in winter (Sun. always from 1 p.m.) till sunset (adm. 1d., Tues. and Fri. 6d. ; camera-fee 3d.). The glass-houses are not open as a rule before 12 or 1 o'clock. There is a cycle-shed at the main entrance (2d.). Picking even wild flowers, smoking inside the glass-houses and museums, and picnicking in the gardens are forbidden. — Official guide to the gardens 6d. ; illus. popular guide 6d. ; also official guides to the various sections.

Kew Gardens, now 288 acres in area, with 24,000 different species and varieties of plants, systematically arranged, are the finest and most famous botanical gardens in the world. Among the great services which they have rendered to civilization is the introduction of the bread-fruit tree to the West Indies in 1791, of quinine to India in 1860, and of rubber to the Malay Peninsula in 1875. — The gardens are composed of two properties, the grounds of Richmond Lodge (p. 470) and those of Kew House (p. 476), which were thrown into one about 1770. It was in the latter that the present botanical gardens found their inception. In the latter part of the 17th cent. Lord Capel had a fine garden here, with many foreign trees, described in Evelyn's *Diary* ; but the real founder of Kew Gardens was Princess Augusta, mother of George III., who began the formation of an exotic garden in 1759–60, with William Aiton as her head gardener. The pagoda and the small temples scattered about the grounds were designed by Sir Wm. Chambers (p. 194) in 1760–62. From 1772 to 1819 the gardens were under the care of Sir Joseph Banks. Wm. Cobbett was employed as a gardener here about 1775. Sir Wm. Hooker was appointed director in 1841 ; he was succeeded by his son Sir Joseph Hooker (1865–85) and by Sir W. Thiselton-Dyer (1885–1905). The present director is Lt.-Col. Sir David Prain.

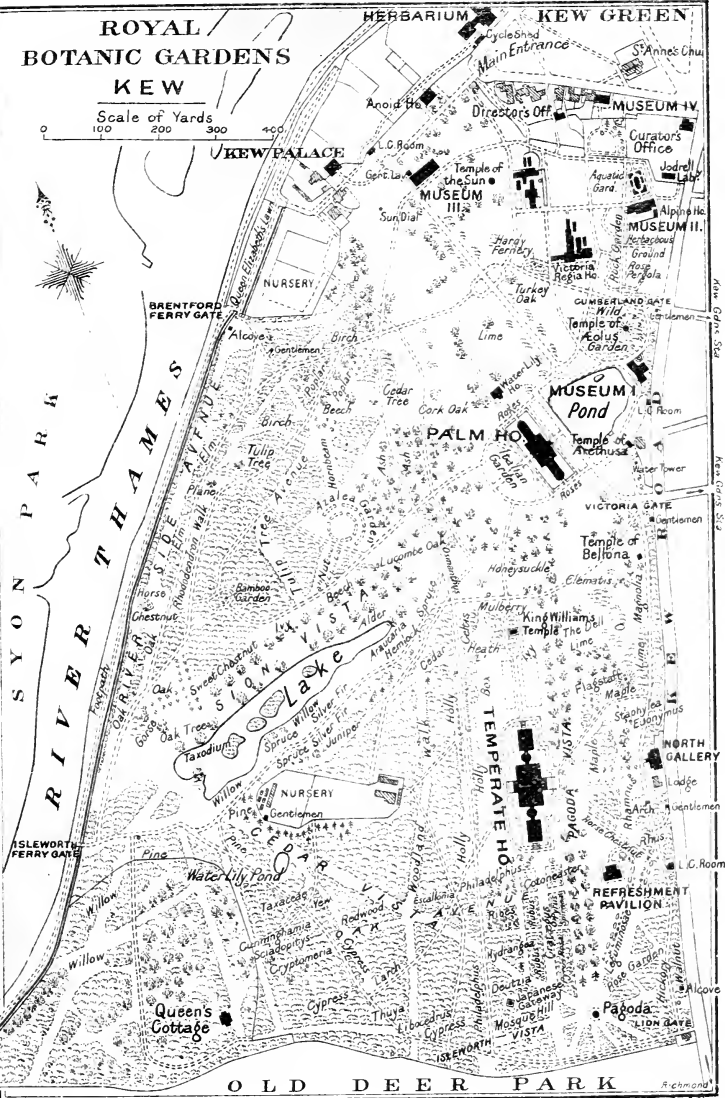
There were two royal residences at Kew, both of modest size. *Kew House*, the more important, pulled down in 1803, was occupied by Frederick, Prince of Wales, and his wife Augusta of Saxe-Coburg from 1731 to 1751. Their son George III. and his wife Queen Charlotte spent a great deal of their time at Kew House, and their simple life here is described in Fanny Burney's diary. The adjoining *Dutch House*, as the present 'Kew Palace' (see below) was called, was occupied at this time by the Prince of Wales, later George IV., and it was at Kew that he formed his liaison with 'Perdita' Robinson. During his attacks of insanity George III. resided at first in Kew House and later in the Dutch House. In June 1818 the latter witnessed the weddings of three sons of George III., the Dukes of Cambridge, Clarence, and Kent, who were all hastily married in the same month in order to strengthen the succession. Queen Charlotte died at the Dutch House on Nov. 17th of the same year.

The building outside the main entrance of the gardens, to the N., was once occupied by Ernest, Duke of Cumberland; it now contains the *Herbarium* of over two million plants (by far the largest in the world) and the *Library* of 24,000 volumes. The fine wrought-iron gates at the main entrance to the Gardens were designed by Decimus Burton (1845).

Within the gardens, to the right, is the *Aroid House*, brought from Buckingham Palace in 1836; it contains plants of the arum family, also pepper, ginger, arrowroot, etc. — At the end of this walk, to the right, lies *Kew Palace*, or the Dutch House (see above), a red-brick building erected by Samuel Fortrey, the son of a Dutch refugee, in 1631. It now contains a collection of pictures, furniture, and other souvenirs of George III. and his family (guide 6d.). The sundial on the lawn in front marks the site of the E. wing of Kew House (see above). — We return to the Broad Walk, at the corner of which stands *Museum III*, once the Orangery, now containing specimens of timber, a collection of fir-cones, a model of a Japanese shrine, and numerous old pictures of Kew Gardens. — We cross the lawn to the Temple of the Sun, near which are some fine old trees and a wistaria which used to grow round the old tropical house. — Adjacent is a group of *Hotheuses*. No. 2 contains tropical ferns, No. 2A the filmy ferns, No. 3 the cool ferns; \*No. 4 is devoted to a display of flowers in season; No. 5 is the succulent house, containing cacti and agaves. — Close by is another group of hotheuses known from its shape as the *T Range*. No. 7 contains plants from S. Africa; No. 8, begonias; No. 9, tropical stove-plants, with the pitcher-plants alongside; No. 10, the water-lily tank in which the \**Victoria Regia* is sometimes grown (if not here, then in No. 15, see p. 477), with the insectivorous plants in the S. porch; Nos. 11 and 12, economic plants; Nos. 13, 13A, 13B, 14, 14A, and 14B, the \**Orchids*. — Outside No. 12 lies the *Hardy Fernery*, for British and other open-air ferns. — To the W. of the T Range lie the *Rock Garden* and *Alpine House* (No. 24; adjoining Museum II), with a collection of Alpine plants; the latter is open only from Jan. to June. — The *Herbaceous Ground*, an old-fashioned 'physic garden,' contains over 7000 different species of herbaceous plants arranged according to their natural affinities. — *Museum II*, to the N., is devoted to the economic products obtained from monocotyledons and cryptogams (grasses, palms, ferns, fungi, etc.). — To the N. of the museum lies the *Aquatic Garden*, beyond which is Cambridge Cottage, once a residence of the Dukes of Cambridge and now occupied by *Museum IV*, or the museum of British forestry. — Returning to the S. past the T Range (see above), we see on our left the Temple of *Æolus*, situated on a mound in the middle of a *Wild Garden*. — To the left of the pond lies *Museum I*, illustrating commercial botany. Note the model of the *Rafflesia*, the largest flower in the world, on the first floor. — At the opposite end of the pond is the \**Palm House*, built in 1844-48 by Decimus Burton, 362 ft. long and, in the centre, 100 ft. wide and 66 ft. high, with a gallery 30 ft. from the floor. It contains almost every known variety of palm, besides the banana, coffee-plant,

# ROYAL BOTANIC GARDENS KEW

Scale of Yards  
100 200 300 400





etc. Note the *Pandanus*, or screw-pine, in the N. wing. — At the back of the Palm House lies the *Italian Garden*. — To the N. is the *Water Lily House* (No. 15), where the *Victoria Regia* is sometimes grown (comp. p. 476). It contains also lotus-plants, papyrus, hibiscus, etc.

The portion of the gardens to the S. and E. of the Palm House is devoted to the *ARBORETUM*, or collection of trees and shrubs arranged botanically. To the left of the Pagoda Vista are the *Berberis Dell* and another *Wild Garden*. At the farther end of the latter a *Flagstaff*, consisting of a single Douglas spruce spar from British Columbia, 215 ft. in length, was erected in 1919. — Farther on, by the boundary-wall, is the *North Gallery*, containing 848 paintings of plants from all parts of the world, presented by Miss Marianne North in 1882. — On the opposite side of the Pagoda Vista is the *\*Temperate House*, or *Winter Garden*, 623 ft. in length, the central portion being 216 ft. long, 140 ft. broad, and 60 ft. high, with a gallery similar to that in the Palm House. The N. portion, or Himalayan house, contains rhododendrons and camellias; the central portion, tree-ferns, palms, and araucarias; the S. portion, or Mexican house, contains various exotics. — To the S.E. of the Winter Garden is the *Refreshment Pavilion* (light luncheons, teas, etc.). Between it and the pagoda are the laburnums, including the *Laburnum Adami*, a graft-hybrid showing three kinds of flowers on the same plant. — To the E. of this is the *Rose Garden*, containing rambling and wild roses, charming in early summer. — The *Pagoda*, erected by Sir Wm. Chambers in 1761, is octagonal and consists of ten stories, 163 ft. in height. It is the central point of four vistas. On a mound a little to the W. of the pagoda is the *Chokushi-Mon*, or Japanese gateway, a model of that at Kyoto. — To the W. of this point extends the *Pinetum* of cone-bearing trees. — Beyond, in the extreme S.W. corner of the grounds, lies the *Queen's Cottage*, built by George III. in 1770 and a favourite haunt of Queen Charlotte. The grounds are a beautiful piece of unspoilt woodland, carpeted with wild hyacinths in spring and affording sanctuary to a large number of birds. The public are restricted to a path through the grounds (open April to Sept.). — We leave the grounds near Isleworth Ferry Gate, to the right (E.) of which is the beautiful *Lake*,  $4\frac{1}{2}$  acres in area, excavated in 1857-61. To the S. of its W. end, adjoining the Cedar Vista, is a *Water Lily Pond* (best seen in the morning). — To the N. of the lake is the Syon Vista, beyond which, towards the river, the *Rhododendron Walk* leads back towards Kew Palace. It was made about 1773 by 'Capability' Brown. A path, branching off from it to the right, leads past the *Bamboo Garden* and the *Azalea Garden* to the Palm House, which is quite close to the Victoria Gate (p. 475).

## 54. FROM LONDON TO TILBURY AND GRAVESEND.

### The Thames from Westminster to Tilbury.

Tilbury and Gravesend, situated opposite each other on the Thames estuary, about 26 m. below London Bridge, are connected by steam-ferry; so that the journey may be made either viâ Tilbury to Gravesend or viâ Gravesend to Tilbury. The shortest, but not the most attractive, route to Tilbury is, of course, by the railway on the N. bank (p. 480). The steamer route is agreeable in fine weather.

### A. BY RAILWAY.

I. Viâ Woolwich and Dartford (S.E. & C.R.; N. Kent Line). The trains start either from Charing Cross or from Cannon St., but they all stop at London Bridge (see p. 4). To *Gravesend*,  $24\frac{1}{2}$  m. in about 1 hr. (5/3, 4/, 3/; return 6/9, 5/3, 4/6).

From London to *Woolwich Arsenal* (9½ m. from Charing Cross), see Rte. 49. — On the right, beyond Woolwich, is a range of low, wooded hills; on the left, the marshes bordering the Thames, with numerous works and factories. — 10 m. *Plumstead*, a populous suburb of Woolwich. Plumstead Marshes, on the left, are used for gun-testing. — 11½ m. *Abbey Wood*. On the right, near a farm at the foot of the hill, are the very scanty remains of *Lesnes* or *Lessness Abbey*, an Augustinian foundation dating from 1178, where some interesting excavations have been made of recent years. At the top of the hill, ½ m. to the S., are *Bostall Heath* and *Woods*, 134 acres in area, secured for the public in 1892. Omnibus No. 99 plies thence to Upper Belvedere and Erith; tramway also from Abbey Wood to Belvedere and Erith. — At (13 m.) *Belvedere* is a mansion erected in 1764 in the classical style, now the *Royal Alfred Institution* for aged merchant seamen. — 14½ m. *Erith*, a small but ancient town, is an important yachting station, with a picturesque old church (E.E.) and geologically interesting sandpits. — 15½ m. *Slades Green*.

17½ m. **Dartford** (*Bull Hotel*). 'the ford over the Dart or Darent,' is a market-town (26,005 inhab.) with paper-mills, engineering works, gunpowder factories, a large lunatic asylum, etc. Wat Tyler's rising originated here in 1381, and his house stood traditionally on the N. side of the High St. The interesting parish church has good 14th cent. tracery in the W. window, an old fresco of St. George in the S. aisle (late 15th cent.), and, to the left of the altar, a fine monument to the wife of Sir John Spilman or Spielmann (d. 1607), with an inscription in German. Spielmann, who came from Lindau on the Lake of Constance, built at Dartford one of the earliest paper-mills in England; according to popular belief (but without authenticated evidence), 'foolscap' paper is so called from the figure of a jester ('spielmann') forming part of his arms and used for many years as a watermark. Tramway to (2 m.) *Horn's Cross* (for Stone Church); motor-omnibus every hour to Horn's Cross, Greenhithe, and Gravesend.

20 m. *Greenhithe* is pleasantly situated by the river, with numerous old chalk-pits. In 1845 Sir John Franklin started hence, in the 'Erebus,' on his ill-fated voyage to the Arctic regions. About ½ m. to the W., with a low square tower and a chancel higher than its nave, is \**Stone Church*, a remarkable E.E. structure of the 13th cent., richly sculptured in the interior. According to Street, who restored it in 1860, the church was built by the architect of Westminster Abbey. *Ingress Abbey*, a fine mansion a little to the E. of Greenhithe, partly built with the stone from old London Bridge, was once owned by the father of Sir Henry Havelock. — At (22 m.) *Northfleet* are large chalk-pits and cement works. The old parish church of St. Botolph contains a carved rood-screen in the early Dec. style. The handsome new



R.C. church, close by, has a striking and conspicuous tower. Tramway thence to Rosherville and Gravesend.

24½ m. **Gravesend** (*Clarendon Royal*, R. from 4/, L. from 3/, D. 4/; *Mitre*), a town of 31,137 inhab., on the Thames estuary, is the headquarters of the Royal Thames Yacht Club. Passengers from London to the Continent used to come thus far by barge, proceeding by land to Dover. — Gravesend is the pilot-station for both outward-bound and inward-bound vessels; and here the latter are examined by the revenue and port medical officers. The streets in the older and lower part of the town are narrow and crooked. There are two piers: the *Town Pier*, where the steamboats call and whence a steam-ferry plies every half-hour to Tilbury (p. 481; fares 3d., 2d.; return tickets 5d., 3d.); and the *Terrace Pier*, used by pilots. The parish church of *St. George* (keys at the Church House), near the Town Pier, was rebuilt in 1731 after a fire. Pocahontas (d. 1617), the Indian princess who saved the life of Capt. John Smith (p. 223) and married John Rolfe, is buried in this church; two stained-glass windows in memory of her were placed in the church in 1914 by the Society of Virginian Dames, and there is also a marble memorial-tablet on the chancel wall.

*Rosherville Gardens*, laid out in a chalk-quarry 1 m. to the W., once a noted pleasure-resort, were closed in 1920.

*Cobham Hall*, 5 m. to the S., the stately seat of the Earl of Darnley, has a beautiful park and a famous collection of pictures, but the public are not at present admitted. The parish church contains a celebrated series of brasses. Behind the church are the beautiful old almshouses of *Cobham College*. — *Gad's Hill Place*, 3½ m. from Cobham, is famous as the last home of Charles Dickens (d. 1870).

II. *Viâ Eltham and Dartford* (S.E. & C.R.). To *Eltham* from Charing Cross or Cannon St., and London Bridge (see pp. 4, 5, 9½ m. in about ½ hr. (fares from Charing Cross 2/11, 1/11, 1/4½; return 4/10, 3/6, 2/9). Fares to *Gravesend* as in Route I. Few of the through-trains to Gravesend by this route stop at Eltham; passengers from Eltham to Gravesend must, therefore, usually change at Dartford. — Eltham may be reached also by motor-omnibus No. 21 or No. 119 (Appx.).

All trains stop at *London Bridge* (S.E. & C.R.), which is 1½ m. from *Charing Cross* and ½ m. from *Cannon Street*. — 5 m. *New Cross* (East London Railway trains, see Appx., p. 18). — 5½ m. *St. John's*; 7 m. *Hither Green*. — 7¾ m. *Lee*. Edmund Halley, the astronomer (d. 1742), is buried in the old churchyard here.

9½ m. *Eltham*, a suburban village, lies ¾ m. N. of the station viâ Court Road (omnibus No. 109, p. 480). Taking the first turning to the left from Court Road, then turning to the left again, we reach the remains of \**Eltham Palace*, a favourite residence of the English sovereigns, especially at Christmas-tide, from Henry III. (1270) to James I. (1612). The chief remains are the picturesque bridge over the old moat and the \**Banqueting-hall*, known as 'King John's Barn,' perhaps because John of Eltham, son of Edward II., was born here (1316). Key and short historical account

(6d.) at the lodge (closed on Sun.). The hall, built by Edward IV., was long used as a barn and has suffered considerable mutilation, to some extent repaired by recent restoration. The interior (100 ft. by 36 ft., and 55 ft. high) is remarkable for its superb hammer-beam roof of chestnut (15th cent.; restored by the device of filling the beams with concrete in 1920); the bays at the end of the hall and the remains of the screen should be noticed. Adjoining the hall is *Eltham Court*, a 16th cent. house with picturesque gables, once the buttery of the palace. The Statutes of Eltham, 'ordinances concerning the king's house,' enacted by Wolsey in 1526, are the basis of the regulations still in force in the royal household. — The churchyard of *St. John the Baptist*, in the village, contains the graves of Thomas Doggett, the comedian (d. 1721; p. 38), and of Bishop Horne (d. 1792), author of a Commentary on the Psalms. In *Holy Trinity Church* is a memorial of the landing of the 29th Division in Gallipoli on April 25th, 1915. The vicar was chaplain of the Division. Van Dyck used to spend his summers at Eltham. A pleasant walk leads to the N.W., viâ Kidbrooke and Blackheath, to (3½ m.) Greenwich (p. 442). Tramway No. 44 and omnibus No. 109 (the latter coming from Penge) run due N. viâ *Well Hall*, a new 'Garden Suburb,' and over *Shooter's Hill* and *Woolwich Common* to (3½ m.) Woolwich (p. 445). Motor-omnibus No. 21, see Appx., p. 4.

10¼ m. *New Eltham*; 12 m. *Sidcup*; 13¾ m. *Bexley*; 15¼ m. *Crayford*.

17 m. *Dartford*, and thence to *Gravesend*, see pp. 478, 479.

III. Viâ the N. Bank of the Thames (London, Tilbury, & Southend branch). Trains from Fenchurch St. Station (p. 4) to *Tilbury* (22½ m. in ¾-1 hr.) and thence by steam-ferry (p. 479) to *Gravesend*. To *Tilbury*, 3/2/-; return 3/9, 2/3; to *Gravesend*, 3/3, 1/9; return 4/6, 2/7½.

This line traverses a somewhat squalid part of London, the seat of important manufactories. — 1¼ m. *Stepney*; 2¼ m. *Burdett Road* (p. 285); 3¼ m. *Bromley*; 4 m. *West Ham*; 4¼ m. *Plaistow*; 5½ m. *Upton Park*. — 6½ m. *East Ham*, with a picturesque church. — 7¼ m. *Barking*, where once stood a celebrated and powerful abbey of Benedictine nuns, founded c. 670. *Eastbury House* (1 m. E.), built c. 1555, and once the home of Lord Montagu, is now the Barking Ex-Service Men's Club. — 10¼ m. *Dagenham Dock* is near *Dagenham Breach* (p. 482). The ministerial whitebait-dinners, afterwards transferred to Greenwich (p. 442), were first held here in 1864, during the construction of the dock. — 12¼ m. *Rainham* has a late-Norman church. — At (16 m.) *Purfleet* are large gunpowder-magazines. — 20 m. *Grays*, or *Gray's Thurrock*, lies in a district of great interest to geologists, with curious chalk-pits to the N.

21½ m. *Tilbury Docks*. In the splendidly equipped docks here may be seen steamers of the largest class, many flying the flags of the Peninsular and Oriental, Orient, White Star, Atlantic Transport, City, Clan, and Bibby Lines. The system consists of a main dock with three branch docks, connected with a tidal basin by means of a lock, 700 ft. long, 80 ft. wide, and 38 ft. deep on the inner sill. The S. quay-wall of the main dock has recently been extended to a length of 2300 ft., and the water-area of the dock is now 90 acres. There are also two dry docks, 700 ft. and 560 ft. long respectively. A double dock jetty, 1000 ft. long and 50 ft. wide, is in course of construction in the river.

22½ m. *Tilbury* (*Tilbury Hotel*, closed at present), with the steamboat-pier (p. 483), whence a steam-ferry plies across the river to Gravesend (see p. 479). *Tilbury Fort*, to the E., was constructed by Henry VIII. in 1539 and hastily repaired at the time of the Armada; in its modernized form it is still one of the chief defences of the Thames. In anticipation of the arrival of the Armada a great camp was established at Tilbury in 1588 under the command of the Earl of Leicester. Queen Elizabeth, mounted on a horse and wearing armour, reviewed her troops here, addressing them in the stirring words: "I know I have the body of a weak, feeble woman, but I have the heart and stomach of a king, and of a king of England too."

### B. BY RIVER.

A steamer trip on the Lower Thames is essential for those who wish to obtain an idea of the vast sea-borne commerce of London. The ascent of the river at sunset is especially fine. There are no intermediate steamer halts between London Bridge and Greenwich.

The ROYAL SOVEREIGN (7 Swan Lane, E.C. 4) plies daily in summer (except Fri.) from Old Swan Pier (Pl. B 54, IV) at 9 a.m. for *Southend* (return fare 7/6), *Margate* (15/), and *Ramsgate* (16/6).

The GOLDEN EAGLE (General Steam Navigation Co., 15 Trinity Sq., E.C. 3) plies daily in summer from Greenwich Pier at 8.45 a.m. (Sun. 9.15 a.m.) for *Tilbury*, *Southend*, *Margate*, and *Ramsgate*, connecting at Tilbury with a train from Fenchurch Street Station. Return fare to Margate 10/, from Fenchurch Street 12/.

The BELLE STEAMERS (58 Moorgate St., E.C. 2) ply daily in summer (except Fri.) from Greenwich Pier at 9.15 a.m. for *North Woolwich*, *Tilbury*, *Southend*, *Clacton*, *Walton*, *Felixstowe*, *Southwold*, *Lowestoft*, *Grleston*, and *Yarmouth*.

Leaving *Old Swan Pier* (Pl. B 54, IV) the steamer passes beneath *London Bridge* (p. 287), which is adjoined on the N. by *Fishmongers' Hall* (p. 274) and on the S. by the tower of *Southwark Cathedral* (p. 310). The reach between London Bridge and Limehouse, thronged with shipping, is known as the *Pool of London*. Both banks of the river are lined with wharves and warehouses, where traces of air-raid damage are still occasionally visible. On the left rise the tower of *St. Magnus the Martyr* (p. 288) and the *Monument* (p. 274); then *Billingsgate Fish Market* (p. 289), off which Dutch fishing-boats are usually to be seen, and the *Custom House* (p. 289), with its quay. In the background is the tower of the new offices of the Port of London Authority (p. 299). Next appear the ancient buildings of the (2 m.) *Tower* (p. 291), with the Traitors' Gate in front. Beyond *Tower Bridge* (p. 300), on the left, are the entrances to *St. Katherine's Docks* and the *London Docks* (p. 304). Opposite lies *Bermondsey*, with the ancient St. Saviour's Dock (p. 315). Farther on (left) lies *Wapping* (p. 304), opposite (3 m.) *Cherry Garden Pier*, on the site of cherry-gardens frequented by Pepys. On the left is *Tunnel Pier*, adjoining the site of the old Execution Dock (p. 304). Opposite is *Rotherhithe*, with its parish church (p. 315) and its picturesque old riverside houses, a little short of the entrance to the enormous *Surrey Commercial Docks* (p. 304). *Shadwell*, *Ratcliff*, and *Limehouse* (p. 302), with the entrance to the *Regent's Canal Dock*, succeed each other on the left bank.

Opposite Ratcliff is (4 m.) *Globe Pier*. Beyond *Cuckold's Point* (on the right) the river bends sharply to the S. (Limehouse Reach) and describes a wide loop round the *Isle of Dogs* (left), in which are the *West India Docks* (p. 305) and *Millwall*. On the right bank, beyond (5 m.) the S. entrance to Surrey Commercial Docks, lies *Deptford* (p. 442), with the Royal Victualling Yard and the Foreign Cattle Market. Then follows *Greenwich* (p. 442), with its famous hospital, park, and observatory, separated by Greenwich Reach from *North Greenwich*, at the S. extremity of the Isle of Dogs. The river now bends to the N. (Blackwall Reach). On the right stretch Greenwich Marshes, now occupied by wharves and large gas-works; on the left are *Cubitt Town*, and, beyond the E. entrances to the West India Docks, *Blackwall*, with its (8 m.) railway station and the entrance to the *East India Docks* (p. 305). At *Blackwall Point* (right) the Thames bends again to the S.E. (Bugsby's Reach), with *Bow Creek* (mouth of the Lea), the entrance to the *Victoria Dock* (p. 305), and a series of large factories on the left. The river now runs due E. (Woolwich Reach). On the left is *Silvertown*, the scene of a disastrous munitions factory explosion on Jan. 19th, 1917. On the right is *Woolwich* (p. 445), with the (10 m.) *Royal Dockyard*, beyond which lies St. Mary's Church and the steamboat pier. Opposite lies *North Woolwich*, served by a free ferry. The river now runs N.E. (Gallions Reach). On the right is the *Royal Arsenal*, which during the War extended its area over most of Plumstead Marshes. On the left are the (12 m.) entrances to the *Royal Albert Dock* (p. 305); then *Beckton*, with huge piers and gas-works and the N. outfall of the metropolitan drainage system. Opposite is *Tripcock Ness*, after which the river runs due E. again (Barking Reach). On the left is (13 m.) *Barking Creek*, the mouth of the river *Roding*, on which lies *Barking* (p. 480). The marshes of Barking Level are bounded next the river by a high embankment of unknown antiquity, part of a system that protects the low-lying lands on the whole lower Thames from inundation. Wharves and factories now become less frequent. On the right are the wooded hills of Abbey Wood and Belvedere (p. 478). Farther on, in Halfway Reach, is (15 m.) *Dagenham Breach*, a lake formed in 1707 by a breach in the river-wall. The river now makes a loop due S. (Erith Reach and Erith Roads), with (18 m.) *Erith* (p. 478) on the right. On the right are *Crayford Ness* and the mouth of the river *Darent*, on which, 2½ m. S., lies Dartford (p. 478). Opposite is (20 m.) *Purfleet* (p. 480). Long Reach now runs S.E., passing *Stone Church* (p. 478) and the picturesque little town of (23 m.) *Greenhithe* (p. 478; on the right), with two training ships and Ingress Abbey. The valley is disfigured by cement and other works. At *Stone*

*Ness* (left), marked by a small lighthouse, begins *St. Clement's* or *Fidler's Reach*, running N.E., with the church of *West Thurrock* on the left bank. Beyond *Broad Ness* (right) the river turns S.E. again (*Northfleet Hope*). On the left is (25 m.) *Grays* (p. 480), with a training ship; on the right, *Northfleet* (p. 478), with a conspicuous Roman Catholic church, opposite *Tilbury Ness*. The river then turns due E. (*Gravesend Reach*). On the left are the \**Docks*, railway station, and fort, with its old gateway, of (28 m.) *Tilbury* (p. 481). Opposite is *Gravesend* (p. 479), reached by ferry from *Tilbury*.

Beyond *Gravesend* the river opens out into a broad estuary. Leaving *Lower Hope Reach* we turn E. into *Sea Reach*, 2 m. wide, and pass *Thames Haven*, *Canvey Island*, and *Leigh*, on the left. *Southend*, at the mouth of the *Thames* see the *Blue Guide to England*.

## 55. EPPING FOREST. WALTHAM ABBEY.

**RAILWAYS.** For the S. section of *Epping Forest* the most convenient station is *Chingford*, 10½ m. in 35-40 min. from *Liverpool St. Station* (c. 3 trains hourly; 2/4, 1/8, 1/2); for the N. section the best station is *Loughton*, on the E. margin of the Forest, 11½ m. in 35 min. from *Liverpool St. Station* or *Fenchurch St. Station* (2 or 3 trains hourly; 2/11, 1/9, 1/5½). Comp. the Maps. Return tickets (4/8, 3/6, 2/4) are available from either *Chingford* or *Loughton*. *Chingford* may be reached also from *Gospel Oak Station* on the N.L.R. (few through trains). — *Waltham Abbey* lies 1 m. to the E. of *Waltham Cross Station*, 12½ m. in 40-45 min. from *Liverpool St. Station* (trains almost hourly; 2/11, 1/11½, 1/5½).

**OMNIBUSES** (some on Sun. only). Nos. 10A, 10B, 35A, 38A, 38B (see Appx.).

**MOTORISTS** follow the main road out of *London* viâ *Whitechapel* (Pl. R 64-72), *Bow*, *Stratford*, and *Leytonstone*, crossing the railway before *Snaresbrook Station*. At *Woodford Wells* they turn to the right for *Chingford*, keep straight on for the main road through the Forest, or follow the road on the right for *Loughton*.

### FROM LIVERPOOL STREET TO CHINGFORD.

*Liverpool St. Station* (Pl. R 56, IV), see p. 5. The train crosses the squalid industrial quarters of N.E. London, with the stations of *Bishopsgate*, *Bethnal Green*, *Cambridge Heath* (for *Victoria Park* and *Bethnal Green Museum*, pp. 285, 286), *London Fields*, and (3 m.) *Hackney Downs*.

A line diverging to the left runs viâ *Edmonton* to (11 m. from *Liverpool St.*) *Enfield Town*. — *Edmonton* is the burial-place of *Charles* and *Mary Lamb* (p. lxix), who spent their last years together at *Bay Cottage* in *Church Street*. *John Keats* served his apprenticeship (1810-16) with a surgeon here. The 'Bell at *Edmonton*,' associated with *John Gilpin*, has been rebuilt. — *Enfield* was the residence of the *Lambs* in 1829-32, and here *Capt. Marryat* (1792-1848) and *John Keats* were at school (comp. p. 400). For the small arms factory, see p. 486. *Enfield* has another station (9½ m. from *King's Cross*) on the G.N.R., which goes on to *Cuffley & Goff's Oak*, where a zeppelin was brought down on Sept. 3rd, 1916.

At (4 m.) *Clapton* the *Waltham Cross* line (p. 486) diverges on the left. — 5¾ m. *St. James's Street*, 6¼ m. *Hoe Street*, 7 m. *Wood Street*: three stations for *Walthamstow*. *William*

Morris (1834-96) was born at 'The Winns,' a house adjoining Walthamstow public park. To the right, beyond (8½ m.) *Higham's Park*, is the Sale, a strip of 30 acres with a lake, added to Epping Forest in 1891.

10½ m. **Chingford** (*Royal Forest Hotel*, R. from 5/, B. 2/6, tea 1/6) is a good starting-point for the exploration of the Forest. Near the hotel is 'Queen Elizabeth's Lodge,' a picturesque timbered building of the Tudor period, containing local collections of natural history and archæology. Vehicles ply in summer from the hotel to favourite points in the Forest.

To the left from the station lies *Chingford Plain*, with a public golf-course. Farther to the W. is an obelisk (300 ft. above sea-level), due N. of Greenwich Observatory. *Yardly Hill*, to the N. of this, commands fine views of the Lea valley. — The old church of Chingford, a picturesque ivy-clad ruin, situated on the Walthamstow road about 1 m. to the S. of the station, was abandoned in 1844.

### FROM LIVERPOOL STREET TO LOUGHTON.

Diverging at (1¼ m.) *Bethnal Green* from the Chingford line (p. 483), this railway runs viâ *Globe Road* and *Coborn Road* to (4 m.) *Stratford*, a busy junction, where it diverges (l.) from the main G.E. line.

The main line goes on viâ (6 m.) *Manor Park*, with the cemetery in which is buried John Cornwell, V.C., the boy-hero of the battle of Jutland, and (7¼ m.) *Ilford*, near which is *Valentine's Park* (p. 467), to (12½ m.) *Romford*, with its large breweries, etc. (see the *Blue Guide to England*).

At (5½ m.) *Leyton* are the grounds of the Essex Cricket Club and the Leyton Football Club. — 6½ m. *Leytonstone*.

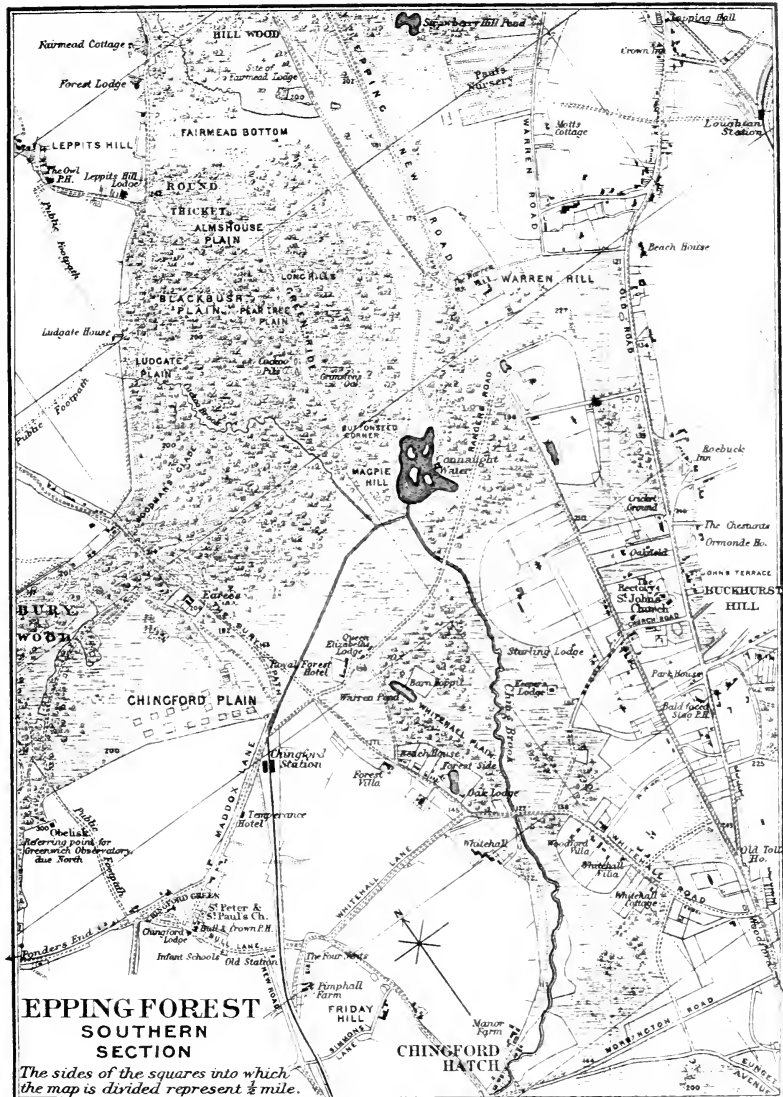
About ¾ m. to the E. is *Wanstead Park* (200 acres), purchased for the public in 1880. It contains a string of lakes, surrounded by fine woods; on the farthest island is a heronry of fifty nests. The park once belonged to Wanstead House, a magnificent mansion built by Earl Tylney in 1715 and pulled down in 1822. Among the former residents in this house were Louis XVIII. and the Prince de Condé. — To the S. are *Wanstead Flats*, another public open space, much used for games.

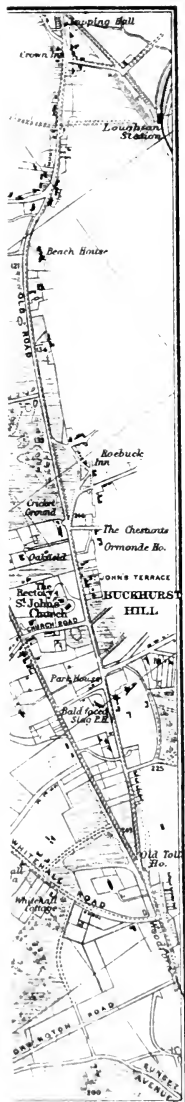
7½ m. *Snaresbrook*. To the left are *Leyton Flats*, with a boating-lake, and the *Snaresbrook Orphan Asylum*. A walk may be taken hence viâ detached portions of Epping Forest and the Sale (see above) to (5 m.) Chingford (see above). — 8 m. *George Lane*. — 9 m. *Woodford* (*Castle Hotel*; Sir Wilfrid Lawson, temperance).

A branch-line curves hence to the S. to (6¼ m.) *Ilford* (see above), viâ (2¼ m.) *Chigwell*, the church of which has a Norman S. doorway and a fine brass of 1631 (in the chancel). Wm. Penn attended Harsnett's free school at Chigwell in 1656. The picturesque old King's Head here is the original of the 'Maypole' in Dickens's 'Barnaby Rudge.' To the S.E. lay *Hainault Forest*, about 800 acres of which were rescued for the public in 1905. The nearest station is *Grange Hill*.

10½ m. *Buckhurst Hill* (*Roebuck Hotel*, L. 3/6, tea 1/6) lies about 1 m. from the main Forest, but immediately to the S.W. of the station is a beautiful patch of woodland, known as *Lord's Bushes* (120 acres), with old oaks, beeches, and hollies.

11½ m. **Loughton** (*Crown Hotel*) lies ½ m. from the E. edge of Epping Forest.







As the line goes on to its terminus at Ongar it gradually leaves the Forest. — 13 m. *Chigwell Lane*. — 15 m. *Theydon Bois*. — 16½ m. **Epping** (*Thatched House*; *Cock*; *Bell Inn*, near the forest), lies about ½ m. from the forest to which it gives name. The *Lower Forest* is an isolated patch to the N. of the town. — 19 m. *North Weald*; 20½ m. *Blake Hall*. — 22½ m. *Ongar*, or *Chipping Ongar* (King's Head), is a small village with an ancient castle-mound, dating from Anglo-Saxon times, and a church (13–15th cent.) in which Jane Cromwell (d. 1637), cousin of the Protector, is buried. About 1 m. to the W. is the little \**Greenstead Church*, with a remarkable nave, probably Anglo-Saxon, the walls of which are formed of upright tree-trunks, split in halves (key at the lodge of Greenstead Hall). The body of St. Edmund rested here for a night in 1013 on its return from London to Bury St. Edmunds, whence it had been removed in fear of the Danes (comp. p. 280).

**Epping Forest**, a delightful woodland to the N.E. of London, occupies the high ground between the valleys of the Lea and the Roding, and has an extreme length of about 11 m., though only 1–2 m. broad. Its main portion lies between Chingford and Epping, though there are isolated strips both to the N. and to the S.

Epping Forest is the chief relic of Waltham Forest, a royal hunting-ground, which as late as the reign of Charles II. covered 60,000 acres. The process of disafforestation went on practically unchecked until about 1871, when the public rights were championed by the Commons Preservation Society, supported by the Corporation of the City. Finally, after a lawsuit lasting three years and an Act of Parliament passed in 1878, 5542 acres were acquired at a cost of £250,000 and thrown open to the public in 1882 "to remain for ever an open space for recreation and enjoyment." Subsequent additions have increased the total area managed by the Corporation to 5824 acres.

The 150 fallow-deer in the forest, of a uniform dark brown colour, probably form an indigenous herd; the roe-deer, which are smaller and much fewer, were introduced in 1884. Badgers, foxes, squirrels, and weasels are found also, and the bird-life is extremely varied. Vipers, recognizable by their dull brown colour with black markings, are now rare. The forest is a favourite resort of entomologists. The characteristic trees are the beech, hornbeam, oak, birch, and holly.

**WALKS IN THE FOREST.** Walkers who intend to quit the beaten tracks (by far the best method of exploration) should be provided with map and compass. In winter and after heavy rain stout boots are essential. Mules or donkeys may be hired at Theydon Bois or Loughton (p. 484), except on Sun. — A good plan for a day's walk is to start from Chingford (p. 484) and visit High Beach, Loughton Camp, Monk Wood, Ambresbury Banks, and Epping Thicks; then walk to the W., past Copp'd Hall Green, to Waltham Abbey. — See 'Epping Forest,' by E. N. Buxton, an admirable guide (1911; 1/), or 'Rambles in Epping Forest and Rural Essex,' by J. A. Southern. A pleasant walk, dry even in winter, leads from Chingford to Loughton (p. 484), 2 m. E.N.E., past *Connaught Water* and *Warren Hill* (view).

**High Beach** (388 ft.) is an elevated point covered with fine beech-trees, about 2 m. N.N.E. of Chingford (viâ *Fairmead*; landmark, the church spire) and the same distance to the N.W. of Loughton (viâ *Loughton Camp*, a

circular British camp of 12 acres). Tennyson wrote 'The Talking Oak' and 'Locksley Hall' at Beach Hill Park near here. To the N. lies the 'King's Oak' inn; to the S., on the main road, the 'Robin Hood.'

About 1 m. to the E.N.E. of High Beach, beyond the main road, lies the charming \**Monk Wood*, with fine beeches. At the cross-roads,  $\frac{1}{2}$  m. N., are the 'Wake Arms' and 'Fox & Hounds' inns. Farther on,  $\frac{3}{4}$  m. N.E., on the right of the main road, are *Ambresbury Banks*, another ancient camp, larger and better-defined than Loughton Camp, and traditionally the scene of the defeat of Boadicea by Suetonius. Thence we may walk due E. to *Epping Thicks*, a fine beech and holly wood, one of the wildest parts of the forest, and thence N.E. to ( $1\frac{1}{4}$  m.) *Epping* (p. 485); or we may strike S.E. for ( $1\frac{1}{4}$  m.) *Theydon Bois* (p. 485).

From Ambresbury Banks ( $3\frac{1}{4}$  m.), the Wake Arms ( $3\frac{1}{4}$  m.), and High Beach ( $2\frac{1}{4}$  m.) pleasant roads run W. to *Waltham Abbey* (see below).

#### FROM LIVERPOOL STREET TO WALTHAM CROSS.

To (4 m.) *Clapton*, see p. 483. — Here we diverge to the left from the Chingford line to follow the valley of the *Lea* (good fishing). — 6 m. *Tottenham*; 7 m. *Park*. —  $7\frac{3}{4}$  m. *Angel Road*. — 10 m. *Ponder's End*;  $10\frac{3}{4}$  m. *Brimsdown*. — 12 m. *Enfield Lock*. The Royal Small Arms Factory lies  $\frac{1}{2}$  m. E.

$12\frac{3}{4}$  m. **Waltham Cross**. In the village (Four Swans),  $\frac{1}{4}$  m. to the W., stands a fine and well-restored *Eleanor's Cross* (comp. p. 63). Farther to the W. is *Theobald's Park*, where James I. died in 1625. The old *Temple Bar* (p. 197) was re-erected in 1888 at one of the entrances to the park. — About 1 m. E. of the station another village has sprung up around \**Waltham Abbey*, the oldest Norman building in England, noted also as the burial-place of King Harold, slain at the Battle of Hastings in 1066.

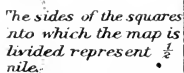
The present Abbey Church of Waltham Holy Cross preserves the nave of a sumptuous church founded by Harold before his accession and consecrated in 1060, on the site of a smaller church dating from the reign of Canute. Henry II. reorganized and enlarged the foundation, and its mitred abbots attained great power and wealth in the succeeding centuries. The choir (apparently much extended by the 13th cent.) and transepts of Harold's church, together with the monastic buildings, were pulled down, and the central tower collapsed, soon after the Dissolution in 1540, when the abbey was conferred by Henry VIII. upon Sir Anthony Denny. The Lady Chapel is an addition of the 14th cent.; the W. Tower (90 ft. high) was built in 1556-58 as a support to the damaged church; while the chancel is modern. The church was restored in 1860, the Lady Chapel in 1876, and the tower in 1905. — Waltham Abbey is "the single church below the hill" of Tennyson's 'In Memoriam,' and its peal of eight bells is apostrophized in the stanzas beginning "Ring out, wild bells, to the wild sky."

The entrance (adm. 6d.; when the door is locked, apply at 27 Romeland) is at the W. end, by the Dec. doorway inserted in the later tower. Within the tower are preserved

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a pillory and a whipping-post and stocks. The impressive early-Norman nave, with its triforium and clerestory, is now generally (though not universally) regarded as the pre-Conquest work of Harold. Several of the massive columns supporting the seven broad bays are channelled with chevrons or spirals. The two W. bays were altered in the 14th cent., the triforium arches being made pointed, but the alteration seems to have been stopped for structural reasons. The octagonal font of Purbeck marble (on the right of the entrance) is late-Norman (altered). The ceiling was painted by E. J. Poynter; the E. windows are by Burne-Jones. — To the left of the altar, on the fine altar-tomb of Capt. Smith (d. 1697), lies a fragment of black marble said to have come from Harold's tomb, which was probably in the original choir. Opposite is the sumptuous monument of Sir Anthony Denny (d. 1599; p. 486), next to which is the alabaster effigy of Lady Greville (d. 1619), cousin of Lady Jane Grey. On the S. side of the church, separated from it by a modern oaken screen, is the Dec. Lady Chapel (14th cent.), which now contains a number of relics and traces of old frescoes. Near the S. door of the church is an elm, 20 ft. in girth.

The abbey buildings stood on the N. side of the church; but nothing of them remains except a small vaulted chamber in the Abbey Gardens and part of the gateway (1370).

Beyond Waltham Cross the local trains go on to Hertford. At (14 m.) *Cheshunt* Richard Cromwell died in 1712. *Cheshunt Theological College* (founded in 1792) was removed to Cambridge in 1905. The much modernized *Great House*, on the Cuffley road, is said to have been built by Henry VIII. for Card. Wolsey (apply to caretaker). Near (17 m.) *Broxbourne* is *Haileybury College*, a well-known public school. At (19 m.) *Rye House* are the scanty remains of the manor-house that gave name to the so-called 'Rye House Plot' of 1683 for the assassination of Charles II. and his brother James. Algernon Sidney and Lord Wm. Russell were among those executed for complicity in this alleged conspiracy. The adjacent *Rye House Inn*, with its tea-gardens, is a popular place of amusement, one of the attractions of which is the 'Great Bed of Ware' (12 ft. long and 12 ft. wide), mentioned by Shakespeare ('Twelfth Night,' iii. 2). At (20 m.) *St. Margaret's* a branch-line diverges for *Buntingford*. — 22½ m. *Ware*, the limit of John Gilpin's unwilling ride. Charles Chauncey, vicar of Ware, became president of Harvard College in 1654 (tablet in the church). 24½ m. *Hertford* (Salisbury Arms); in the vicinity is *Panshanger*, a mansion once famous for its picture gallery.

## 56. HARROW. BEACONSFIELD. STOKE POGES.

**RAILWAYS.** Three routes give access from London to the district covered by this route : **A.** From Baker St. Station or Marylebone Station via Harrow and Rickmansworth to Chorley Wood and *Chalfont* (for Chenies and Chalfont St. Giles) ; **B.** From Paddington or Marylebone Station to *Beaconsfield* (for Jordans and Chalfont St. Giles) ; **C.** From Paddington to *Slough* (for Stoke Poges and Burnham Beeches).

**MOTORISTS** have a choice of three main roads : From the Marble Arch (Pl. B 25, 29, II) via Edgware Road (Pl. B 25, II), Harrow Road (Pl. R 24-2), Harlesden, Wembley, Sudbury, Harrow, Pinner, and Northwood to Rickmansworth and Chorley Wood (20 m.) ; from the Marble Arch via Bayswater Road (Pl. B 25-18), Uxbridge Road, Ealing, Uxbridge, and Denham to Beaconsfield (23 m.) ; or from Hyde Park Corner (Pl. B 30, 31, I) via Kensington Road (Pl. B 27-15), Hammersmith, Brentford, and Hounslow to Slough (21 m.).

**CYCLISTS**, with the initial help of the railway, can easily visit all the chief points of interest in one day ; but **PEDESTRIANS** must choose between the district to the N. of Beaconsfield and the district to the S., the latter being perhaps the more interesting.

### A. FROM LONDON TO CHALFONT.

From Baker St. Station (Met. R.) or Marylebone Station (G.C.R.) to *Harrow-on-the-Hill*, 9½ m. in 15-35 min. (every 10 min. from Baker St. ; 1/11, 1/4) ; to *Rickmansworth*, 17½ m. in ½-1 hr. (4/6½, 2/4) ; to *Chorley Wood*, 19½ m. in 35-65 min. (5/1½, 2/7½) ; to *Chalfont*, 21½ m. in 40-70 min. (5/8½, 2/11).

The trains from *Marylebone Station* (Pl. R 28, II ; p. 5) make their first stop at Harrow. For trains from *Baker St. Station* (Pl. R 32, II ; p. 4) to Harrow, see Appx., p. 18.

9½ m. **Harrow-on-the-Hill** (*King's Head*, R. from 8/, L. 5/, tea 2/, D. 6/6), a residential town (pop. 19,468) with several railway stations (p. 489), is mainly situated on a conspicuous hill, rising 200 ft. above the plain. *Harrow School*, one of the great public schools of England, was founded in 1571 by John Lyon, a yeoman of the parish. Among its former pupils are Sheridan, Spencer Perceval, Byron, Peel, Palmerston, Manning, Faber, Trollope, and Winston Churchill. The school buildings lie immediately to the S. of the parish church (visitors shown over any afternoon by the caretaker at the Old Schools ; gratuity). The Old Schools, built about 1609, contain the 'Fourth Form Room,' which has been preserved in its original condition, with panelled walls scored with the names of former pupils. The rest of the buildings, including the chapel (1857) and the library (1863), by Sir Gilbert Scott, and the speech-room (1877), are modern. The boys (about 500) live in masters' boarding-houses in or near the town. — The *Parish Church*, with its conspicuous spire, has a Norman archway in the lower part of the tower ; inside, on the N. side of the nave, is the brass of John Lyon (d. 1592), with a stone memorial above. The terrace adjoining the churchyard on the W. commands a magnificent view ; close to it is the flat tombstone (railed in ; tablet) on which Byron as a boy used to recline.

The *South Harrow* stations of the District Railway and the G.C.R. (see below) are 1 m. S.W. and 1 m. S. *Harrow and Wealdstone* station on the L. & N.W.R. is  $1\frac{1}{2}$  m. N. (Bakerloo Trains, see Appx., p. 14).

From Harrow a branch-line (Met. R.) to (7 m.) *Uxbridge* (p. 491) viâ (4 m.) *Ruislip* for Ruislip Reservoir (80 acres), and (5 m.) *Ickenham*, near which are *Swakeleys*, a delightful mansion of the early 16th cent., and *Harefield Place* ( $1\frac{1}{2}$  m. W.), the ancestral home of the Newdegates (burned down in 1660), where Milton's 'Arcades' was performed in 1635.

$10\frac{1}{2}$  m. *North Harrow*. —  $11\frac{1}{2}$  m. *Pinner* (Queen's Head, built in 1705), a pleasant, leafy little town, with a church dating from 1321. — 14 m. *Northwood*. We enter Hertfordshire.

$17\frac{1}{2}$  m. **Rickmansworth** (*Victoria*, R. & B. 6/, L. 3/, D. 3/6; *Swan*, an old inn in the town), a small town (6288 inhab.) near the junction of the *Chess*, the *Colne*, and the *Gade*, has paper-mills and cultivates watercress. William Penn lived for five years (1672-77) in *Basing House*, in the High Street. To the S.E. is *Moor Park*, the stately seat of Lord Leverhulme.

The \*WALK from Rickmansworth to (5 m.) *Chenies* up the valley of the *Chess* should not be missed. On leaving the station we turn to the right, take the passage to the left, immediately beyond the railway bridge, and cross the line by a footbridge, leading into *Rickmansworth Park*. The footpath across the park (fine trees) ends in 25 min. at a road, where we turn sharply to the left and then take a pretty woodland path to the right. After 10 min. a path diverges on the left for the main road, joining it about  $\frac{1}{2}$  m. from the village of *Chorley Wood* (station, see below). We, however, keep straight on and follow a path along the wooded bank of the *Chess* to (3 m.) *Chenies* (\**Bedford Arms*, L. 3/; *Red Lion*), a picturesque 'model village' on the Duke of Bedford's estate, frequented by anglers. The N. chapel of the parish church (caretaker at No. 36, opposite) is the family burial-place of the Dukes of Bedford, built in 1556 ("the house of Russell robed in alabaster and painted"—Horace Walpole). Visitors are not admitted to the mortuary chapel, but many of the tombs can be seen from the church. The fifteen regal monuments include those of the first Earl of Bedford and his Countess, Anne Sapcote, the foundress of the chapel; the first Duke of Bedford, his duchess, and their son Lord William Russell (executed in 1683; p. 487); Lord John Russell (d. 1878); and Lord Ampthill (d. 1884).

$19\frac{1}{2}$  m. *Chorley Wood*,  $\frac{1}{2}$  m. from the village and  $1\frac{1}{2}$  m. from *Chenies* (see above). We enter Buckinghamshire. —  $21\frac{3}{4}$  m. *Chalfont and Latimer*,  $1\frac{1}{2}$  m. from *Chenies* and  $3\frac{1}{2}$  m. from *Chalfont St. Giles* (p. 490), which lies due S.

Beyond Chalfont a branch-line diverges to the N. for *Chesham*, while the main line goes on to *Missenden*, *Wendover*, and *Aylesbury*.

## B. FROM LONDON TO BEACONSFIELD.

From *Marylebone* (G.C.R.) or *Paddington* (G.W.R.),  $21\frac{1}{2}$  m. in 40-50 min. (6/, 3/1; return 10/1, 5/3).

The Great Central line from *Marylebone* (Pl. R 28, II; p. 5) and the Great Western line from *Paddington* (Pl. B 21; p. 5) unite at (10 m.) *Northolt Junction*, the former passing *Wembley Hill*, *Sudbury*, and *South Harrow* (see above), the latter passing *Westbourne Park*, *Park Royal*, for the football ground of the Queen's Park Rangers, *Brentham*, and *Greenford*. — Beyond (12 m.) *Ruislip and Ickenham* (see above) we cross the Grand Junction Canal and the river *Colne* and enter Buck-

inghamshire. —  $14\frac{1}{2}$  m. *Denham*. *Harefield Church*,  $1\frac{1}{2}$  m. to the N., contains a fine monument to a Countess of Derby (d. 1636) and her three countess daughters. —  $17\frac{1}{2}$  m. *Gerrard's Cross*, with a modern villa-colony.  $19\frac{1}{2}$  m. *Beaconsfield Golf Links* (few trains) is the nearest station to Jordans (see below; 1 m. to the N.) and Chalfont St. Giles (see below).

$21\frac{1}{2}$  m. **Beaconsfield** (*White Hart*; *Saracen's Head*, R. 6/6, L. 3/6), a sleepy little town (2500 inhab.), lies on the Oxford road  $\frac{3}{4}$  m. to the S. of the station, around which a villa-colony is springing up. Edmund Burke (d. 1797), who lived at Gregories, a house which formerly stood to the N.W. of Beaconsfield, is buried in the parish church (tablet and a modern monument in the S. aisle). An obelisk in the churchyard marks the tomb of Edmund Waller (1606–87), the poet, who lived at *Hall Barn*, a large estate on the Slough road, just outside the town (the present house was built in 1712).

Beaconsfield gave the title of earl to Benjamin Disraeli (1804–81), who lived and is buried at *Hughenden*, 8 m. to the W. The railway goes on via ( $7\frac{1}{2}$  m.) *High Wycombe* to ( $13\frac{1}{2}$  m.) *Princes Risborough*, traversing a district intimately associated with John Hampden (1594–1643). About  $3\frac{1}{2}$  m. to the N.E. of the latter station (and 2 m. to the S.E. of *Little Kimble* Station) is *Chequers*, a historic Tudor mansion presented to the nation in 1917 by Lord Lee of Fareham for the use of the Prime Minister. From the 12th cent., when Helyas de Scaccario (from whose title the name 'Chequers' is derived) became the first tenant, until 1912, when it was purchased by Sir Arthur Lee, the estate was never sold, but passed from hand to hand by marriage or inheritance. In 1565–67 Lady Mary Grey (sister of Lady Jane) was confined here by order of Queen Elizabeth. The marriage of a grandson of Oliver Cromwell to an heiress of the estate brought to Chequers the famous collection of Cromwell portraits and relics which still remains, together with works by Rembrandt, Rubens, and Gainsborough, a valuable library, and a fine collection of autographs.

**TO JORDANS AND CHALFONT ST. GILES.** We follow the main road to the E. from Beaconsfield, passing the gates of *Wilton Park*, and take the first turning to the left, a pleasant by-road flanked by beech-woods. This crosses the railway and descends to (2 m.) the inconspicuous old Quaker meeting-house of *Jordans*, which was built in 1688 (adm. daily; service on Sun. at 11 a.m.). In the burial-ground in front lie William Penn (1644–1718), founder of Pennsylvania, his two wives, and five of his children; also Thomas Ellwood, Milton's friend (d. 1713), and Isaac Penington (d. 1679). Farther on we reach the unpretending *Old Jordans Hostel*, which occupies the farm in which the Quakers used to meet before the meeting-house was built. That the timbers of the 'Mayflower' were used in building the barn is an attractive but scarcely authenticated theory. — The road goes on to (2 m.) **Chalfont St. Giles**, a pleasant village, at the beginning of which, on the right, is the old cottage where Milton lived in 1665–66, whilst the plague was raging in London. 'Paradise Regained' was begun here. The cottage now contains a few relics of the poet (adm. 6d.). The church contains some interesting monuments.



From Chalfont St Giles pleasant by-roads and footpaths lead N. to Chalfont Station ( $3\frac{1}{2}$  m.; p. 489), Chenies (4 m.; p. 489), or Chorley Wood Station ( $3\frac{1}{2}$  m.; p. 489); a footpath, beginning by the churchyard, leads to the E. to Rickmansworth (5 m.; p. 489); while the high-road leads S. *viâ Chalfont St. Peter* to Gerrard's Cross ( $3\frac{1}{2}$  m.; p. 490).

### C. FROM LONDON TO SLOUGH.

By the G.W.R. main line from Paddington,  $18\frac{1}{2}$  m. in 30-55 min.  $5/3, 2/7\frac{1}{2}$ ; to Windsor, 21 m. in 40-60 min. ( $6/1\frac{1}{2}, 3/1$ ).

*Paddington* (Pl. B 21), see p. 5. —  $1\frac{1}{4}$  m. *Westbourne Park*. The Beaconsfield line diverges on the right. —  $4\frac{1}{4}$  m. *Acton*;  $5\frac{3}{4}$  m. *Ealing Broadway*, the terminus of a branch-line of the District Railway and of the Central London Railway (Appx., pp. 11, 13). In Ealing churchyard is buried *Horne Tooke* (1736-1812), to whose memory a tablet was erected in the church by the New England Society of Brooklyn in 1919.  $6\frac{1}{2}$  m. *West Ealing*. —  $7\frac{1}{4}$  m. *Hanwell and Elthorne*, with a large lunatic asylum. — 9 m. *Southall*, junction for Brentford (p. 460). — 11 m. *Hayes and Harlington*. —  $13\frac{1}{4}$  m. *West Drayton* is the junction for *Uxbridge* ( $2\frac{1}{2}$  m. N.), and for *Colnbrook and Staines* (p. 460;  $6\frac{1}{4}$  m. S.).

*Uxbridge* (*Chequers*), an ancient little market-town on the *Colne*, is reached from London also by Metropolitan Railway (p. 489) and by tramway *viâ Southall* (Appx., p. 11). In the Treaty House (now an inn) took place in 1645 the abortive meeting of Commissioners to treat for peace between Charles I. and the Parliament.

About 2 m. to the S.W. of Colnbrook (and  $1\frac{1}{2}$  m. from *Wraybury*, on the L. & S.W.R.), at *Horton*, was the house of John Milton's father.

At ( $16\frac{1}{4}$  m.) *Langley*, or *Langley Marish*, is a picturesque old church containing a curious little library, founded in 1631 and preserved in a room or porch the panelled walls of which are adorned with paintings of saints and prophets, views of Windsor, etc.

$18\frac{1}{2}$  m. *Slough* (*Royal*; *Crown*; *Baylis House*, a beautiful old house,  $1\frac{1}{4}$  m. from the station, with large grounds) has 16,392 inhabitants. Sir William Herschel (1738-1822) lived in *Observatory House*, in the Windsor road, outside the town; and here his son Sir John Herschel (1792-1871) was born.

Slough is the junction for ( $2\frac{1}{2}$  m.) *Windsor* (*White Hart*; *Castle*, etc.), which, with Eton, is fully described in the *Blue Guide to England*. On an isolated height dominating the town is \*\**Windsor Castle*, a royal residence since the time of William the Conqueror (1087). The State Apartments are shown on Mon., Wed., Thurs., & Sat., 11-3 or 4 (adm. 1/, children 6d., free on Mon.); *St. George's Chapel* on week-days (except Fri.), 12.30-3 or 4. — The *Guildhall*, in the High St., was built by Wren and is adorned with statues of Queen Anne and her husband. The *Parish Church*, rebuilt in 1822, contains some curious old tablets and in the *Garrison Church* (1842) are several military memorials.

Windsor is connected by bridges with *Eton* and with *Datchet* (Manor House). *Eton College*, founded by Henry VI. in 1440, the most famous of the public schools of England, is attended by about 1000 boys, mainly of the wealthy classes. Many of the most eminent men in English history were educated here. The *College Hall* and *Library* are shown on week-days from 3 to 5 (apply to Mr. Wright, The Cloisters); the *Upper and Lower School* on Tues., Thurs., and Fri. from 2.30 to 5 and during vacations (apply to Capt. Baker, the School Office). The *Chapel*, dating from 1476 but considerably altered, is open daily from 11 to 1 and from 2.30 to 5.

FROM SLOUGH TO STOKE POGES AND BURNHAM BEECHES (motor-omnibus in  $\frac{1}{2}$  hr.). On leaving the station-building we turn to the right, ascend to the railway bridge, and follow an uninteresting road to the N. (right). Beyond (1 m.) the gates of *Stoke Place*, once the abode of George Grote (1794–1871), the historian, we turn to the left. In a few minutes we reach the gates of *Stoke Park*, a fine estate with a large 18th cent. mansion, now occupied by Stoke Poges Golf Club. From 1591 to 1634 Stoke Park belonged to Sir Edward Coke (who entertained Queen Elizabeth here) and from 1760 to 1840 to the descendants of William Penn (comp. p. 490). We here turn sharp to the right and  $\frac{1}{4}$  m. farther we reach a white gate (on the left), leading to **\*Stoke Poges Church** (40 min. walk from Slough station), which is situated within Stoke Park, over a mile from the nearest village. On our right, as we enter the park, is a clumsy 18th cent. monument to Thomas Gray (1716–71). The beautiful churchyard is immortalized in Gray's 'Elegy in a Country Churchyard.' Close to the E. wall of the church (tablet) is the tomb of Gray's mother, bearing an epitaph by him commemorating her as the "careful, tender Mother of many children, one of whom alone had the misfortune to survive her"; and here the poet himself rests. Gray's 'Ode on a Distant Prospect of Eton College' is said to have been written in his mother's garden at *West End Farm* (now *Stoke Court*), 1 m. to the N. — The picturesque ivy-clad church, dedicated to St. Giles, dates mainly from the 14th cent.; the Hastings Chapel on the S. side, with a coat-of-arms over the entrance, was added in 1558, the wooden spire in 1831. The large square manor-pew beneath the tower is approached from the manor garden by a 'cloister,' which contains some old stained glass, including the 'Bicycle Window' (1643; right window in the left bay), with a figure riding on a 'hobby-horse,' the precursor of the modern bicycle.

From the exit from the old churchyard a footpath leads to the left to a road which we follow to the left to ( $1\frac{1}{2}$  m.) *Farnham Royal* (modest inns). Thence we proceed to the N. by the main road, or by any of the parallel side-roads on the W., to ( $1\frac{1}{2}$  m.) **\*Burnham Beeches** (374 acres), a magnificent tract of forest, with patches of heath-covered common, purchased in 1879 as a public park by the Corporation of London, to which *Fleet Wood* (c. 70 acres) was added in 1921 by gift of Lord Burnham. The chief feature is the large number of venerable beeches, pollarded, according to tradition, by Cromwell's soldiers. On the outskirts of the forest are several pleasant inns, with tea-gardens.

*Burnham Beeches Station*, on the G.W.R., lies 3 m. to the S.; *Beaconsfield* (p. 490),  $2\frac{1}{4}$  m. to the N.

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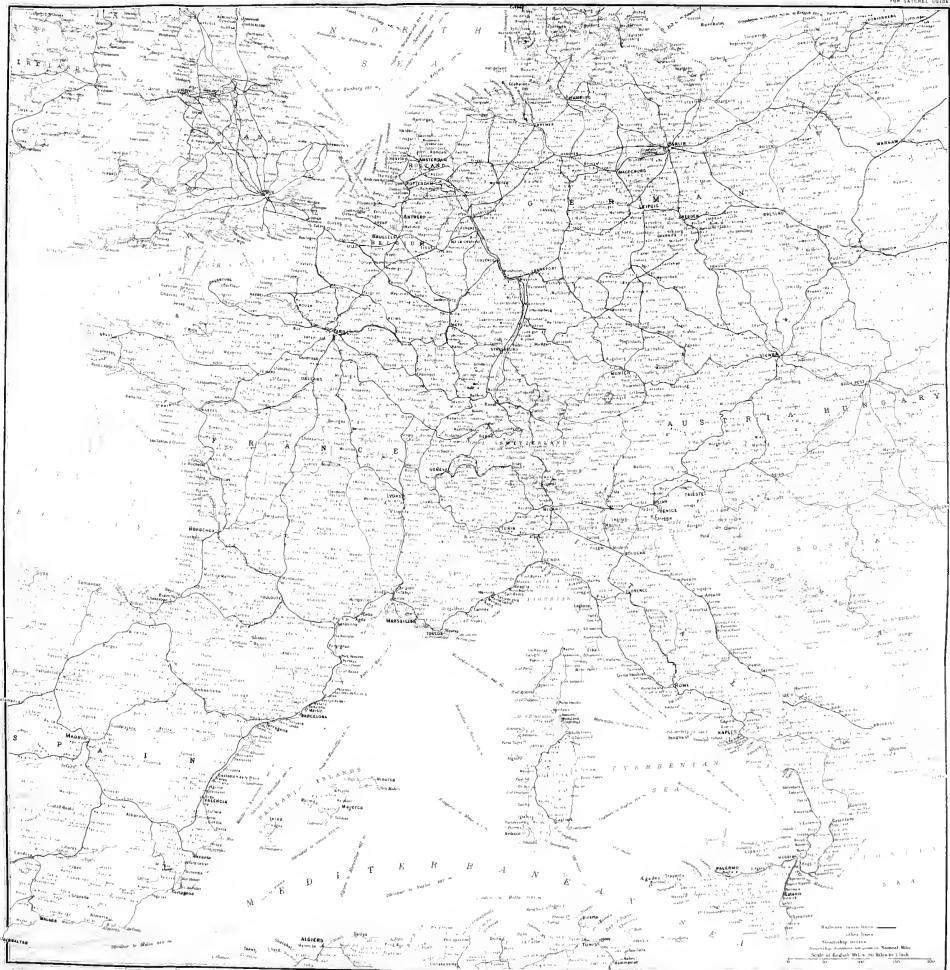
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